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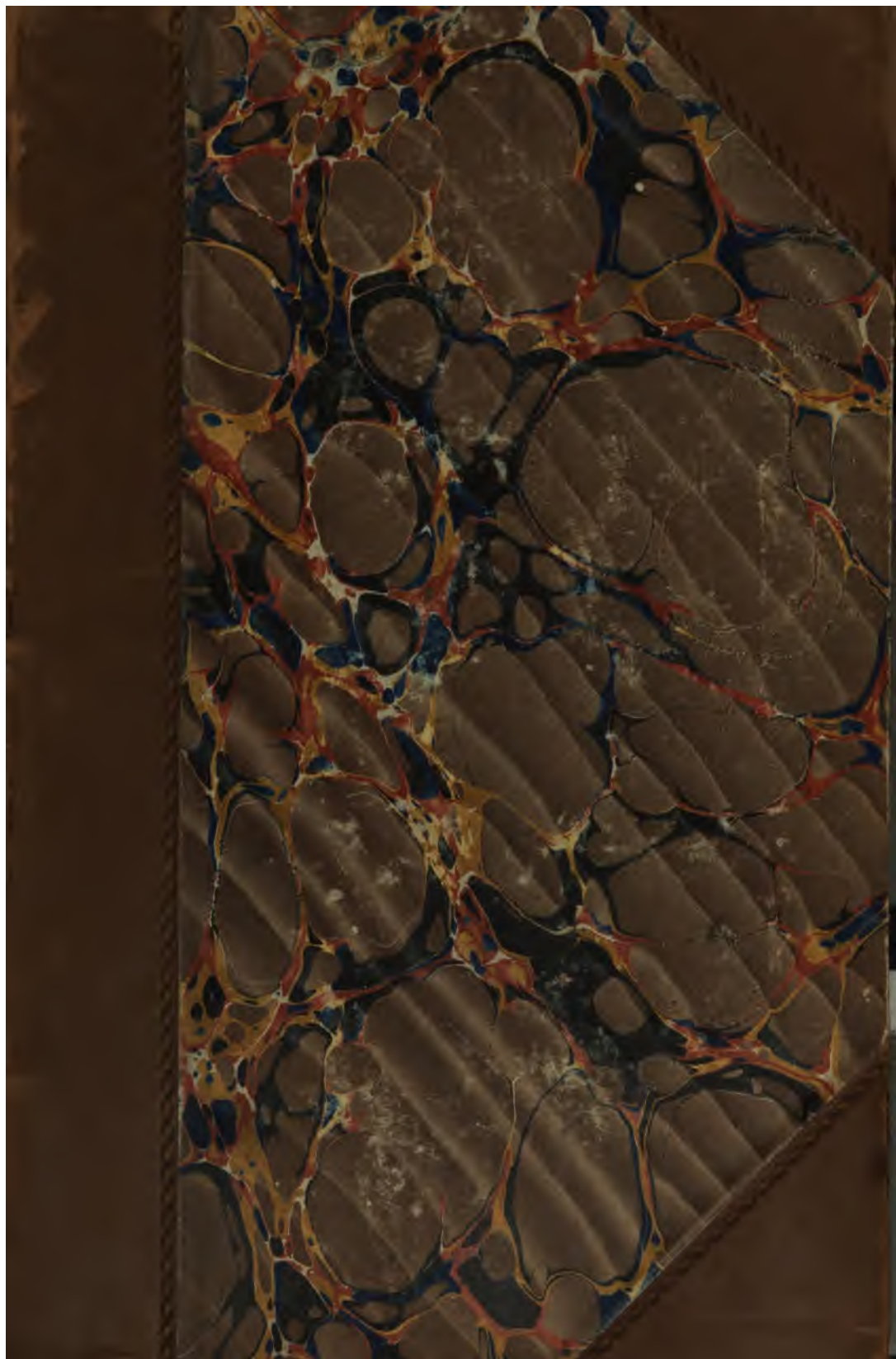
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PRINCE CHARLES,

(CHARLES THE FIRST,)

FROM A PRINT IN THE BODLEIAN LIBRARY.

THE
HISTORY AND PEDIGREE
OF THE
PORTRAIT
OF
Prince Charles,



(AFTERWARDS CHARLES I.)

PAINTED BY
VELASQUEZ

IN
1623.

26

READING :
JOHN SNARE, 16, MINSTER-STREET.
LONDON: 21, OLD BOND-STREET.

1847.

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I am not quite certain in what manner I ought to address the reader. By trade a Bookseller, I should know something of the press, but in truth my knowledge in this way is very slight, and with authorship I have no practical acquaintance. The Public, to whom this pamphlet is addressed, will therefore not expect from one in my position any flow of language or grace of style. They will pardon the plainness of a tradesman, and forgive me if, when writing on a subject which involves my reputation, and in which my feelings are consequently enlisted, I should commit those literary errors it will be my endeavour but may not be in my power to avoid.

I believe I have been so fortunate as to gain possession of a Picture which is of much historical importance, and of no less value on account of the genius of the Artist who executed it. This belief on my part is very strong, and my admiration for the Portrait as a work of art borders on enthusiasm. The reader is not solicited to share my conviction or to sympathize with my feelings: but I state these matters that he may know the condition of my mind, and that I may

guard myself, by a frank confession, from any imputation of a wish to deceive. Indeed I feel that the *possessor* of a questionable treasure speaks concerning its worth or merits under much disadvantage, as all *he* may say on such a subject is fairly open to suspicion. No other person however would probably be able to represent my sentiments, and I am consequently disabled from seeking the assistance of which I would otherwise willingly avail myself. I have looked at this portrait till perhaps my sight has become dazzled. I have thought of it till perhaps my mind has grown confused. I have talked of it till I can hardly speak of any other matter. My time has been spent trying to discover the proofs of its originality, and other pursuits have been neglected to seek the evidence of its authenticity. All this however has afforded me pleasure, and at length I think I have procured such a train of evidence bearing directly to one conclusion as I do not doubt will enable the reader to judge and pronounce the verdict.

Now that the pen is in my hand I wish I had taken it up before I exhibited the Picture, but at first I thought that the public would at once recognize the author of the Painting, and decide those points concerning which I no longer retained any doubt. I anticipated that the many judges would discern numerous facts which I had failed to perceive. I thought that silence was on my part a duty. I did not think it would be construed into a mean desire to

conceal what I knew. I anticipated that the Visitors would bring me information, and teach me how to look at the Painting. I conceived the Exhibition of such a work was all that was required to establish it. I have however been mistaken. Experience has made me wiser, and now I lament that I was by my feelings misled.

The Picture which I am in possession of I believe to be the Portrait of PRINCE CHARLES, afterwards Charles the First, King of England. This Painting was even lately supposed to have been lost, and no one entertained any serious hope it would ever be recovered. It was painted by Velasquez at Madrid, but what became of it afterwards was involved in mystery. I hope to show the reader who originally possessed it, and to state clearly into whose possession it subsequently passed. This will form a little history, and may probably afford some amusement. It must not however be expected that the evidence will be in all respects conclusive, but, aided by conjecture, it will probably be more perfect than any which could be adduced in support of the authenticity of the largest portion of those paintings, the originality of which has been and will remain unquestioned. In such a matter well-grounded probability almost amounts to decided proof. No relic of antiquity is upheld by a pedigree that sanctions no disbelief. Had the pedigree been perfect, this portrait never could have been concealed, since the

circumstances which preserved the one would necessarily have kept attention fixed upon the other. It was for a long time imagined to be lost, and its value was so far unknown that I obtained it at a mere nominal price. Neglected and unappreciated, of course many facts relating to its history are obscure; but, if it be genuine, there nevertheless must exist sufficient to warrant any person forming an opinion. More is not required or demanded on behalf of other works of a similar kind, and I seek no more in favor of those pretensions I am about to urge. I wish only a candid judgment. I desire not to deceive. I want either to convince others that I am the possessor of a most valuable work, or to be convinced that I have for many years labored under a delusion. The subject is still one that excites my pride, but having courted publicity the feeling has become connected with some sense of pain, and I naturally am anxious to have the dispute in which I am so intimately concerned finally decided.

All that might be said I shall certainly not advance. My reading is limited, and I have no claim to scholarship. I am unfitted for the office which, by a combination of circumstances, I am in some degree compelled to undertake. As I write, I suffer under the sense of my inability. I cannot describe the weight which oppresses me, being urged on by a conviction and yet doubtful of communicating my belief to another. My position is painful to me, and I

expose myself to imputation even when I attempt to explain it. The generosity of the reader can alone excuse me for dilating on a subject that might perhaps have been better untouched. I cannot however remain silent when I am maliciously attacked and have so fit an opportunity to speak. I claim that allowance which generosity accords, and assured it will not be denied, I now endeavour to plainly narrate all I know concerning the work which has given rise to so many conjectures.

In the Spring of the year 1623, PRINCE CHARLES, accompanied by George Villiers Duke of Buckingham, quitted England, and journeying in disguise through France, arrived at Madrid. All historians mention this adventure, and the records of the period are full of anecdotes connected with the circumstance. The fact is so well established that none dispute it, and I therefore should be guilty of supererogation did I pretend to bring forward any evidence in support of that which everybody admits. The object which the young Prince had in view was to win the Infanta of Spain, and this purpose was openly avowed. As the acknowledged suitor of the Infanta, PRINCE CHARLES was welcomed and entertained by Philip the Fourth. The Court strove to do honor to the Royal Guest, and the Monarch nobly expressed his sense of the compliment which the youthful adventurer conferred upon his family and his nation.

It was during this season of festivity that Velasquez, then rapidly rising to the pinnacle of fame, was resident at Madrid. CHARLES had assumed the character of a knight-errant. To present his portrait to the Lady of his love was almost a necessary proceeding. Therefore no surprise is to be expressed when we learn that he sat to Velasquez for his picture, but it does seem somewhat extraordinary that this circumstance is not noticed by the English writers of the time. However, amidst public festivities and political excitements, so natural an incident may have appeared unimportant, and being fraught with no immediate consequences, it may have attracted no attention. Moreover, proceedings of the portrait painter are necessarily more or less private, and the design which the PRINCE had at heart might, from motives of delicacy, have made him solicitous for more than customary secrecy. Sufficient reason can be found to account for the silence of the writers whose communications have been preserved. Those of them who were directly about the person of the PRINCE, and who might be supposed acquainted with his movements, speculate only upon the political probabilities which the match was calculated to suggest. Those who, like Howell, report the gossip of the Court, and freely prate about the news of the day, were, by their characters as well as their positions, excluded as much as possible from the sources of information. Jealousy, suspicion and pride, were then esteemed proper to nobility, and the Great held it

no less a duty than a sign of prudence to move in mystery. CHARLES consequently may have had his likeness taken and but few may have been acquainted with the fact. At the time, it was in all probability hardly talked about, and when the time had passed who would have cared to mention such an every-day event? The letters of CHARLES and Buckingham to James the First, if in existence, have only been partially made public. In these we should look to find the incident referred to. I greatly regret they have not been collected, as they would perhaps inform us of numerous details independent of but connected with the most interesting proceedings of a former day, and probably enable us to surmise the feeling which actuated the PRINCE at the time. During subsequent years, when King of England, CHARLES himself would hardly refer to any record of a transaction which, having been ultimately unsuccessful, was naturally associated with recollections far from pleasant.

The letter CHARLES addressed, two years afterwards, to the Earl of Bristol, who, during the Spanish affair had been Ambassador at Madrid, is printed in the "Cabala," and speaks fearfully to the rancour the adventure had left upon his mind, and which remained even after he had become King of England. In that epistle, which directly alludes to the affairs of Spain, are found references to "our intentions to change our religion"—"disadvantage,

inconvenience and hazard"—“putting off and delaying our return home” and to “those conditions”—all expressions indicative of how deep was the passion with which the writer reverted to an event that James the First declared worthy of being “put in a new romanso.” Direct allusions such as these declare a secret history, and there is on record an expression of King James which would indicate that disappointment in some degree affected the temper of the PRINCE—so poignantly was it felt and so ill was it sustained.

“His Majesty said, that when his Highness went to Spain he was
 “as well affected to that Nation as heart could desire, and as
 “well disposed as any Son in *Europe*; but now he was strange-
 “ly carried away with rash and youthful Councils and followed
 “the humour of *Buckingham*, who had (he knew not how many)
 “Devils within him since that journey.” See “*The Heads of a*
 “*Discourse which fell from Don Francisco, 7 die Aprilis 1624,*
 “*11 of the clock at night.*”

Cabala, page 301.

History confirms the view here taken; but, even had no author noticed the circumstance, it would have been only reasonable to conjecture that the PRINCE would have had his portrait painted by the Artist of the country he visited, such being the general custom of former times. No English writer mentions the fact, but it is alluded to by an authority that admits of no suspicion, and who refers to the event only in a casual manner. The author alluded to is Francisco Pacheco, an artist who, having been

one of Velasquez' masters, subsequently gave to the youthful genius his daughter with an ample dowry. The closeness of the relationship of course enabled Pacheco to be accurately informed, and his assertion has never been disputed. Writers have repeatedly referred to Pacheco's statement, and I shall, on their admission, take the fact for granted.

CHARLES having had his Portrait painted by Velasquez, would not, when his wishes and expectations had been frustrated, desire to retain it. It might not have pleased him as a painting—for the PRINCE had a taste of his own—and as a memento he would hardly love to contemplate it. It had been designed for a particular purpose, and when that object failed, all connected with it would naturally be distasteful. He would desire to get rid of it, and any friend who should take and keep it from his sight would perform a kindly service. Such a friend was at hand in the person of the Duke of Buckingham, and there is ample reason to conjecture he would get possession of the rejected Painting.

While Ambassador at the Spanish Court, George Villiers had conceived a relish for the Arts. He first acquired his taste for Pictures in Spain, and, having obtained, he indulged it without regard to cost. His collection of Paintings at York House is spoken of in the highest terms of admiration, and he was indefatigable in his efforts to increase its beau-

ties. The favorite of the Monarch, he employed the Ambassadors at foreign Courts to procure the works of the most esteemed masters, and Sir Henry Wootton, in a letter dated Venice ²₁₂ Decemb. 1622, writes thus to the Duke :—

“ Now touching your Lordship’s familiar service (as I may term it)
 “ I have sent the compliment of your bargain upon the best provided and best manned ship that hath been here in a long time, called the *Phoenix* ; and indeed the cause of their long stay hath been for some such sure vessel as I might trust. About which, since I wrote last to your Lordship, I resolved to fall back on my first choice. So as now the one piece is the work of *Titian* wherein the least figure (viz. the child in the Virgin’s lap, playing with a bird) is alone worth the price of your expence for all four, being so round that I know not whether I shall call it a piece of sculpture or a picture, and so lively that a man would be tempted to doubt whether nature or art had made it. The other is of *Palma*, and this I call the speaking piece, as your Lordship will say it may well be termed : for except the Damosel brought to *David*, whom a silent modesty did best become, all the other figures are in discourse and action. They come both distended on their frames ; for I durst not hazard them in rowles, the youngest being 25 years old and therefore no longer supple and pliant. With them I have been bold to send a dish of grapes to your noble Sister the Countess of *Denbigh*, presenting them first to your Lordship’s view, that you may be pleased to pass your censure whether *Italians* can make fruit as well as *Flemings*, which is the common glory of their pencils.”

* * * * *

“ *Post-script.*

“ My noble Lord, it is one of my duties to tell your Lordship that
 “ I have sent a servant of mine (by profession a painter) to
 “ make search in the best Towns through *Italy* for some prin-

“cipal pieces which I hope may produce somewhat for your
“ Lordship’s contentment and service.”

“ *Sir Henry Wootten to the Duke.*” See *Cabala*, page 399.

This single extract will be sufficient for the present purpose, and the reader will by it be assured that the princely favorite was not likely to let slip any opportunity that might offer of enriching the collection, concerning which Sir Henry bears such testimony of the noble owner’s pride and taste. He was close to the person of CHARLES—enjoyed the confidence of the PRINCE—and was of a temper not likely to let pass any opposition to his wishes. The impetuosity of the Duke’s character is well known, and while in Spain he appears in no way to have restrained its heat. Numerous anecdotes could be cited to illustrate how proudly he bore himself while at Madrid, and the imprudence in which a haughty disposition indulged during his residence at the Spanish Capital. The following quotation however will indicate the overbearing spirit of the favorite, and likewise show that the visit to Spain gave rise to feelings of animosity.

Some unknown person, writing to King James, says

“ Let your Majesty call some certain men unto you and sift out of
“ them the opinion of the more moderate parliament; and en-
“ quire of those that come out of Spain who did first give the first
“ cause of falling out? Whether the complaints against the King
“ of *Spain* be true or no? Whether the foresaid King were not
“ desirous to satisfie the desire of the Prince his highness?

“ Whether he did not faithfully endeavour to effect the marriage ?
 “ Whether the Duke of *Buckingham* did not many things against
 “ the authority and reverence due to the most illustrious Prince ?
 “ Whether he was not wont to be sitting whilst the Prince stood
 “ and was in presence ; and also having his feet resting upon
 “ another seat after an undecent manner ? Whether when the
 “ Prince was uncovered whilst the Queen and Infanta looked
 “ out at the windows he uncovered his head or no ? Whether
 “ sitting at the table with the Prince he did not behave himself
 “ unreverently ? Whether he were not wont to come into the
 “ Prince’s chamber with his clothes half on, so that the doors
 “ could not be opened to them that came to visit the Prince
 “ from the King of *Spain*, the door keepers refusing to go in
 “ for modesties sake ? Whether he did not call the Prince by
 “ ridiculous names ? Whether he did not dishonour and profane
 “ the King’s palace with base and contemptible women ? Whe-
 “ ther he did not divers obscene things and used not immodest
 “ gesticulations and wanton tricks with players in the presence
 “ of the Prince ? Whether he did not violate his faith given to
 “ the Conde Olivarez ? Whether he did not presently com-
 “ municate his discontents offences and complaints to the Em-
 “ bassadours of other Princes ? Whether in doing of his business
 “ he did not use frequent threatenings unto the Catholic King’s
 “ Ministers and to Apostolical Nuntios ? Whether he did not
 “ affect to sit at Plays presented in the King’s Palace after the
 “ manner and example of the King and Prince, being not con-
 “ tented with the honour that is ordinarily given to the High
 “ Steward or *Major Domo* of the King’s house ? Besides all
 “ these things which have heretofore been told to your Majesty
 “ there is more that is new.”

Cabala, page 276.

The reader may probably be inclined to think little
 of many of the charges enumerated above, but a
 moment’s reflection concerning the temper of the
 time and the character of the country to which they

refer will convince him that the smallest accusation contained in the catalogue implied a high and mighty offence. The whole however suggests the terms of familiarity on which the Duke lived with PRINCE CHARLES, whom he is supposed to have far more controlled than served. So intimate a friend would be the most likely person to receive anything that was to part from the Royal possession, and Buckingham was proud of being the channel through which alone bounty could flow. His influence was great, and the weakness which characterized CHARLES, and ultimately led to his death, rendered it even more powerful than the authority of the PRINCE whom the Duke nominally obeyed. When therefore the youthful heir to the English throne no longer wished to retain his Portrait, Buckingham would have been consulted concerning its disposal. The likeness of Royalty was far too highly esteemed to be carelessly cast aside, and no doubt there was a conference on the occasion of its resignation. An eye that could recognize a work of art, and a taste that had been educated to appreciate the excellencies of the Spanish school of painting, would not overlook the opportunity of adding to the attractions of York House. There the Portrait was safe, and, in the custody of the personal friend and courtly favorite, the scruples of the original would lead him to desire it should be lodged. A request that Buckingham should take charge of a work which had no longer any attractions for the sight of the PRINCE,

but had become associated with hateful remembrances, would not have been improbable, and may have transferred the Picture to the Duke. It had grown to be the monument of that species of disgrace which is always conceived when daring is not attended with success. When the bold fail in what they attempt, a revulsion generally takes possession of the heart, and CHARLES, naturally mild and gentle, probably saw his adventure into Spain in the light of exalted hardihood, regarding it as an unequalled enterprize. There were not wanting flatterers to suggest such thoughts, and the inflated language of James's reign would of course magnify the danger and the heroism of all that the heir to the crown attempted. Some danger did attend the journey, and even the residence at Madrid was it appears not quite free from peril. Disappointed in his expectations—crossed in his desires—wounded in his pride, and not free from personal alarm—everything connected with so unfortunate an undertaking became an object of disgust. He who had prompted the enterprize probably shared the feeling which the result induced; but the lover of art could easily make a reservation in behalf of his favorite passion, although the history will show that even this could not entirely master the rancour to which the want of success gave birth.

The Adventurers, on their return to England, proceeded at once to the residence of Buckingham.

In "*Scrinia Reserata*—A Memorial offer'd to the Great Deservings of John Williams, D. D. who some time held the Places of Ld. Keeper of the Great Seal of *England*, Ld. Bishop of *Lincoln*, and Ld. Archbishop of *York*, written by John Hacket, late Ld. Bishop of *Litchfield* and *Coventry*," folio, London, 1693: this fact, which is of some importance to the present matter, is distinctly stated:—

"Though our Noble Traveller left the Lady behind that should have
 "been his *Penelope*, yet he came well home to his own *Ithaca*,
 "and to the wise *Laertes* his Father. His Highness left *Portsmouth*
 "and came to *York-House* at *Charing Cross* an Hour after
 "Midnight early in the Morning, *Octb. 6.*"—*Page 165.*

The PRINCE's return was signalized as a thanksgiving for some miraculous escape. Prayers were offered in the churches—alms were dispensed to the poor, and debtors were released.

"The Prince, after a little rest, took Coach with the Duke for *Royston*, to attend the King his Father, where the Joy at the
 "interview was such as surpasseth the Relation. His Majesty
 "in a short while retired and shut out all but his Son and the
 "Duke; with whom he held Conference till it was four Hours
 "in the Night: They that attended at the Door sometime heard
 "a still Voice and then a loud; sometime they Laught and
 "sometime they Chafed, and noted such variety as they could
 "not guess what the close might prove."—*Ibid.*

This closet conference—the anxiety of the attendants—the various passions the narration of what had taken place excited—and the wonder of the lis-

teners as to what would be the conclusion of so strange a debate, lets us still further into the feelings which the event created. Neither the Duke nor the PRINCE were satisfied with the result, and probably they stowed away the Picture that was an evidence of their disappointment in York-House, immediately upon their reaching that place. It was not likely they would leave such a token behind them, and though there is mention made of some pictures promised to be sent to England by the King of Spain, I can find no evidence that the gifts were ever received, nor am I able to discover any reason to suppose that the PRINCE's Portrait would have been entrusted to so hazardous a custody. It was lodged in York-House, and there it remained perhaps in some private apartment to which few persons, and only such as could be trusted, had admittance. However greedy to possess the picture Buckingham might have been whilst yet in Spain, he would, on his reaching England, learn little to make him anxious for its display. The Spanish Match was never popular, and speedily it became the subject of national execration. Reports calculated to call forth the deepest indignation of the people, soon got into circulation. Protestantism became alarmed, and religious furor sanctified the hatred which the ostentation of the Duke was so well fitted to excite. Almost all the charges subsequently advanced against the haughty favorite refer back to the affair of Spain, and that adventure is always alluded to in

language either of bombast that offers no defence, or of acrimony that desires no explanation. The transaction no doubt became what is now termed "a painful subject," and, in courtly circles, it would seldom be mentioned. The Duke most severely felt the consequences of non-success, and he naturally would be the last person to desire the enterprise should form the topic of conversation. The Picture, which was so well calculated to introduce the matter, was probably partially secreted. It was not placed where it was likely to be made the subject of discussion. The Duke, who could best understand its value, had too much cause of hate towards the Spaniards to extol the Artist who had executed it, when, by doing so, he must glorify the Nation he detested, and allude to an occurrence that was blended with the disgrace of his reputation. Sufficient notice only was taken of the work to keep alive the name of the Painter who had produced it—the face would tell for whom it was intended. In York House it remained a thing at which no man might look too curiously, and as the event out of which it originated lost interest, regard for the work also decreased. Velasquez had no repute in England, and his name being unknown, there were no judges who could, when deprived of such help, arrive at a just conclusion as to the merit of his work. As a portrait of a living personage, or of one whose name misfortune had endeared, the Painting was respected, but we have no reason to suppose it excited

any admiration. Little by little it sank gradually to be regarded as no more than the thousand and one pictures which are at this day preserved simply because of the likenesses they were intended and are supposed to represent.

The history of the persons who were connected with York House is such as lends decided weight to this view, and before proceeding further it may be as well to refresh the memory of the reader by briefly narrating the more important facts which appertain to this portion of my subject.

When the famous Duke of Buckingham fell by the hand of Felton, he left at York House the finest collection of Pictures then in the possession of any private individual of English birth. The sudden manner of the death must have given rise to some confusion, but there is no proof that the late Duke's property was in any degree embezzled. The second George Villiers, a child at the period of his father's decease, was taken under the immediate care of Charles the First, who had him educated by the same tutors who instructed the Princes. A younger brother of the youthful Duke, named Francis, also shared those advantages which sprang from the Monarch's affection for his parent. The two boys subsequently went to Oxford, where the King, then surrounded with difficulties, resided. Though neither were of age they assumed the characters of men, "laying their

lives and fortunes at his (the King's) feet, as a testimony of their loyalty and gratitude." The offer was accepted, and under Prince Rupert and Lord Gerard they "went into very sharp service : the storming of the Close at Litchfield."

" For this the parliament seized on their estates, but by a rare
" example of their compassion restored it again, in consideration of their non-age : but the young men kept it no longer
" till they came to be of age to forfeit it again."

The Earl of Northumberland, after the sharp service at the Close at Litchfield, undertook the care of the two youths, who were sent to travel on the continent, but returning thence when the King's affairs had become desperate, CHARLES being a prisoner in the Isle of Wight, they once more drew their swords in support of the Royal cause. Two miles from the town of Kingston, whither Lord Holland had retreated before Colonel Gibbons, Francis lost his life, after having made a courageous defence, with his back against an oak tree, on the bark of which the letters F. V. served as a monument for many a day. A short time prior to his death Francis Villiers "ordered his Steward Mr. John May, to bring him a list of his debts, and he so charged his estate with them that the Parliament who seized on the estate payed his debts."

The Duke was more fortunate, and escaped to " Prince Charles who was in the Downs with those ships that had deserted the Earl of Warwick."

“ All that he had to live on beyond the sea was the money he got at
“ Antwerp for his pictures, which were part of that costly and
“ curious collection his father got together from Italy by the
“ help of Sir Henry Wotton and others, which adorned York
“ House to the admiration of all men of judgment in pictures.
“ A note of their names and dimensions is all that is now left
“ of them. The *Ecce Homo* of Titian was valued at £5000,
“ being the figure of all the great persons in his time. The
“ arch-duke bought it, and it is now in the castle of Prague.
“ These pictures were secured and sent to him by his old trusty
“ servant Mr. John Trayleman who lived in York-house.”

The Parliament offered to restore the Duke his Estates for £20,000, but he chose to attend Charles the Second into Scotland, and “at Worcester his escape was almost as miraculous as the King’s in the Royal Oak.” Again he fled from England, and subsequently joined the French army, occasionally visiting the exiled Court, where he was received with especial marks of the Monarch’s favor.

Of course the Duke of Buckingham now lost all claim upon those princely domains which he inherited from his father. The Parliament took possession of all.

“ The manor of Helmesly which was his brother’s (*the Duke’s*), was
“ given to my Lord Fairfax, with York-house in the Strand,
“ for part of his arrears.” “ They gave him the manor of
“ Helmesly, the seat of the noble family of Rutland in Yorkshire,
“ as a salve for the wound he received there, being shot through
“ the body. They gave him also York-house in London which
“ was the Duke’s.”

There was a family connexion between Fairfax and the Duke, who hearing that the Parliament Hero behaved with great generosity to the Countess of Derby, "paying all the rents of the Isle of Man," which had "also been assigned to him, into her own hands," determined to run every hazard in the attempt to redeem his fortune. Fairfax lived at York House, and the Duke resolved once more to enter the home of his father, though "when he came into England he was not sure either of life or liberty." The project which he had in his banishment conceived was no less than to woo the only daughter, "a most virtuous and amiable lady," of the man who now was secure in the enjoyment of his patrimony.

"He found a friend to propose it, I think it was Mr. Robert Harlow."

"The parents consented and the young lady could not resist his charms, being the most graceful and beautiful person that any court in Europe ever saw, &c. All his trouble in wooing was he 'came, saw, and conquered.'"

"They were married at Nun-Appleton six miles from York, Sept. 7th, 1657." "His friend Ab. Cowley wrote an epithalamium, now printed."

"When Cromwell heard of it, he rested not till he had him in the tower, and would have brought him to Tower-hill had he lived a fortnight longer."

"The king's restoration, *volvenda dies en attulit ultro*, restored the duke to his estate, but such a train of expense with it as brought him acquainted with bankers and scriveners that infested it with the gangreen of usury which it never recovered."

York House, under the second Duke was never restored to its former splendour. It was not even a favorite residence of its rightful owner, who made no effort to replace the works of Art by which it had formerly been decorated. He had little taste, and was famous only for his wit, his depravity, his extravagance, his losses at the gaming table, and his attempts to discover the philosopher's stone. By degrees his vast fortune was squandered, and it was reported that at his decease he was even in want of the necessaries of life, though "his old servant Mr. Brian Fairfax," from whose "Memoirs of the Life of George Villiers Duke of Buckingham" the foregoing extracts have been made, says, his master "at his death charged his debts on his estate, leaving much more than enough to pay them."

"He took cold one day after fox-hunting by sitting on the cold
"ground, which cast him into an ague and fever, of which he
"died after three days sickness at a tenant's house, Kirkby
"moreside, a lordship of his own, near Helmesly, Ap. 16,
"1688 ; ætat. 60."

Such is a brief history of the leading circumstances important to the present matter, inasmuch as they offer a reasonable clue to the manner in which the Portrait of PRINCE CHARLES by Velasquez may have passed from the possession of the Dukes of Buckingham. It will be seen there was more than one occasion favorable to a change of ownership, and among so many opportunities, enlarged by pressing

necessity, it would appear more strange had the Picture been retained than it may seem extraordinary the work should have been sold or removed.

In the first place, when the Great Duke was assassinated some confusion in his affairs naturally ensued, nor did the feeling of the period find in the circumstance of his sudden death any reason to respect things which would now be viewed as belonging to the estate of the heir.

“ Some of the pictures, on the assassination of the first duke, had
“ been purchased by the king, the earl of Northumberland,
“ and Abbot Montagu. The collection was kept at York-house
“ in the Strand, and had been bought by the duke at great
“ prices.”

The above quotation is made from the Advertisement attached to “ A Catalogue of the Curious Collection of Pictures of George Villiers Duke of Buckingham,” London, 4to. 1758. The Compiler of this book was George Vertue, the eminent Engraver, and the Preface was written by the celebrated Horace Walpole. Therefore we can, without suspicion, confide in the statements made by the writer, who probably has rather diminished than enlarged any of the facts to which he alludes.

On the occasion of the Duke's murder a kind of sale would seem to have been permitted. There are but three persons mentioned as purchasers, but it

would be unreasonable to conclude the number was so circumscribed. Others, who bought but single specimens, or were people of inferior station, are probably unnoticed, for the record is somewhat vague, since it does not indicate the paintings bought, or state the prices paid. The proceeding was however too public to have been at the period considered dishonorable. Pictures then would appear not to have been strictly regarded as part of the family estate.

The will bequeathed the the surviving Duchess all the mansion-houses of the late Lord during her natural life, and gave to her a power to dispose of his personal property. Probably this last clause was understood to apply to such articles as those now under consideration—but the Duchess, thrown upon the protection of the Sovereign, and exposed to those reproaches or dangers which her husband's unpopularity was of sufficient strength to keep alive, would hardly wish to part with anything the retention of which might imply a compliment to the King. From motives of obvious policy, she would at all events evince, in the spirit of the age in which she lived, a violent affection for the likeness of Majesty, and the feeling of the time would have shuddered at the violation of such a sentiment. Moreover, supposing the Painting to have been entrusted as a sort of confidential charge to the Duke, his widow would become solicitous for the continuance of the Royal

faith, and, under the circumstances, any transfer would have been contrary to the disposition of CHARLES. Nothing would be done except by the permission of the Crown, under the sanction of which a portion of the late Duke's Collection must have been disposed of. Such property could not, from the circumstance, have been entailed, and hence it was exposed to changes which at the present time would be almost impossible. CHARLES perhaps looked upon Paintings as the convenient means of raising money when immediately required. Like the Jewels of the Crown they were to be parted with for the supply of any pressing want, and a sale of a portion of the late Duke's Collection was perhaps resorted to as the fittest method of raising the cash which, considering the manner of the Favorite's death, at a time when he had just incurred great expense, his executors were likely to be in need of. The purchases therefore may have been acts of kindness, and without presuming to censure them, or seeking to judge them by the standard of modern opinion, I lament only that the particulars are not more fully detailed. This absence of information is much to be regretted, and cannot now be supplied otherwise than by conjecture.

On every ground however we may conclude that the Velasquez' Portrait remained in York House. At the residence and in the custody of the Dowager it continued, a thing of little actual value and in the

course of time not attracting much attention. When by her marriage with the Earl of Antrim, the Duchess afterwards displeased the King, she was probably dispossessed of a great portion of her property ; for Brian Fairfax records that by this act she "ruined herself." The young Duke assumed the right of possession long before he was of age, and acted as if he was sole possessor, disposing of the property for his personal support.

Pictures in the reign of Charles the First fetched prices far higher than those such works now obtain. The Earl of Arundel offered the Duke of Buckingham £7000 for the "Ecce Homo" of Titian, and when the difference in the value of money is considered, this sum is certainly greater than any which has been given in modern times. Works of Art, when recognized as such, were consequently of extraordinary value, but Velasquez' Portrait does not appear to have had any repute. The Collection of the Duke contained too many works of established fame to render probable that the likeness of PRINCE CHARLES would have found a generous purchaser even if the King had entertained no scruples on the matter. It was not properly estimated, the author being unknown save to a very few, and to them known only by name. There were paintings by all the most approved authors, and some of these would, in moments of pressure, be first parted with. What were sold we do not know, for it was only at a compara-

tively late date that printing took notice of pictures. The press, in the early part of Charles's reign, was very confined in its operations. During the Troubles its use became more general, but was almost engrossed by controversial and political disquisitions. As the times grew more quiet the printer got to be more largely employed, but much that we now desire to know had then passed from the memory of man. However, something has been preserved which will assist in dispelling those doubts that surround the present part of this subject.

Towards the termination of the Civil Wars, when the second Duke of Buckingham fled from England, he sold his pictures for the purpose of raising money, having no other means than that which he procured from this source on which to subsist. In the work before referred to is a Catalogue entitled "The Duke of Buckingham's Collection of Pictures sent to and sold at *Antwerp*, in the time of his exile by his Agents and Order." More than two hundred attested specimens of the first masters were then disposed of, and among the rest were sold nineteen works by Titian, two by Correggio, thirteen by Paolo Veronese, seventeen by Tintoretto, three by Raphael, three by Guido, three by Leonardo Da Vinci, one by Michael Angelo, thirteen by Rubens, eight by Holbein, besides various others by Julio Romano, Bassan, Giorgione, Carracci, Palma, Albert Durer, Quintin Matsys, Snyders, Honthorst, and various

artists, all of repute. In short there is not in the list to be found a name which does not excite feelings of regret that so princely a group should ever have been dispersed. When however we read the inventory, and endeavour while perusing it to imagine what the original Collection must have been, we have, in order to arrive at a just idea, to remember two things :—first, that the Gallery had been previously thinned by the persons before named, and, secondly, that at the time these numerous and precious works were sold they then constituted but a *portion* and not the *whole* of the Buckingham Collection. The book in which the Catalogue is printed distinctly states that the pictures there named “once belonged to that magnificent favorite George Villiers Duke of Buckingham, and was only *such part* of his museum as was preserved by an old Servant of the family, Mr. Trayleman, and by him sent to Antwerp to the young Duke to be sold for his subsistence.” Brian Fairfax it will also be remembered confirms this statement by telling us—

“All he (the young Duke) had to live on beyond the sea was the
 “money he got at Antwerp for his pictures which were *part* of
 “that costly and curious collection his father got together from
 “Italy by the help of Sir Henry Wotton and others, which
 “adorned York House to the admiration of all men of judgment
 “in pictures.”

In this Catalogue the reader would in vain search for any allusion to the Painting by Velasquez. No

mention is made of such a work, nor need silence in this particular cause disappointment or excite any doubt as to the grounds of those suppositions which have been heretofore advanced. The little artistic worth attributed to the Portrait would alone have kept it in England, as a thing not calculated to repay the hazard and expense of a smuggled exportation. The list however affords a better reason, and offers an explanation of a more honorable character. In the Catalogue few portraits are named, and none that belonged to the family or referred to the time. The works of this description sold at Antwerp were but the likenesses of Antonio More and William Kaye, both artists, and one of Madame de Vaux, by Holbein. The portraits disposed of were so few as to be exceptional, for in more than two hundred paintings there are only five of this sort enumerated. Among those five there does occur one which by its presence excites some surprise. As however its dimensions were small, it being no more than two feet square, and the artist was not of that immediate day, it may not have been recognized, or may in haste have been packed away in mistake. Most probably the latter conclusion is the correct one, for where no subjects referring to English history, or any portraits of the nobility of Britain are to be detected, the "Picture, Henry VIII. King of England," reads somewhat out of place.

It would be folly to suppose the Gallery of Buckingham was destitute of portraits, but it would on the

other hand be no violation of reason to imagine that it was particularly rich in a kind of work to which the taste of the time gave special encouragement. The representations of living personages were probably more numerous in that Collection than all the other paintings put together. The nobleman of former days would have found the artist employment, but Buckingham, of all the men that ever lived, had the strongest motives for patronizing this branch of Art. He owed his advancement solely to the comeliness of his person, and of his appearance he had reason to be proud. Osborne relates that "the love the King (James I.) shewed, was as amorously conveyed as if he had mistaken the sex and thought him a lady !"—and James, writing to the object of his strangely displayed affection, informs Buckingham he wears "Steeny's picture under his waistcoat next to his heart." Did the lover then present no representation of himself to the creature of his love? James was not fond of seeing the features of himself upon canvas, but could he have withstood the entreaties which, without considering the peculiar relationship of the parties, the Duke by position at Court would be obliged to address for the portrait of the King.

We have the proofs that Buckingham sat to more than one artist, and are we to conclude that, possessed of the most noble collection of pictures in the kingdom, he added to it no resemblance of himself?

It would be to evidence little short of the grossest ignorance or wildest insanity did any man pretend to maintain so preposterous an opinion. The most liberal patron of Art, he lived to enrich the profession whose labors he admired, and when directing the PRINCE's affairs, during the adventure in Spain, painters from England came over to Madrid to form part of the Royal train. In York House there must have been a most valuable collection of Portraits by the most famous artists of the day, for the solitary "Picture of Henry VIII. King of England," is proof that works of this kind were not excluded. The perception of this teaches us to interpret the meaning of those words which describe the Sale at Antwerp as consisting only of a *part* of the "costly and curious Collection which adorned York House." We understand at once of what portion this part was constituted, seeing that every work of national or family interest was reserved. The love of country increased by exile, and the pride of rank strengthened by the loss of possession is in this trait nobly exemplified, and whatever may be the faults connected with the name of Villiers, neither the first nor the second Duke of Buckingham were devoid of honorable feeling or incapable of sacrifice to its dictates.

The Portrait of PRINCE CHARLES painted by Velasquez then remained in this country after the greater portion of the Buckingham Gallery had been distri-

buted. It does not therefore follow that the Painting also continued at York House, though possibly it might have once more been restored to the Duke, when, as the husband of Miss Fairfax, he again took possession of his father's estate. It may however have been abstracted, for amidst the sectarian and patriotic furor which characterized the Rebellion, respect for property was by no means too scrupulously observed. In the heat of controversy and the exaltation of enthusiasm men found leisure moments wherein they contemplated the advantages of appropriation, and their devotion for country was only to be equalled by their zeal for plunder. We may estimate the height to which this indulgence was carried under the license of the time when so massive a spirit as Cromwell condescended to formally notice what, had it not been redeemed by magnitude, would to such a mind have appeared deserving only of contempt.

The Parliament seemed resolved to sell everything, and the people in and about authority appeared determined to leave as little as possible to be sold. Confiscation and theft—those old companions—were alike energetic, and it would be difficult to decide which was displayed with the greatest vigour.

On the report of Cromwell an Order was issued by the Council of State, to prevent further embezzlement—

**“That the care of the public library at St. James’s and of the
“ statues and pictures there, be committed to the care of the
“ council of state, to be preserved by them.”**

This record shows that the loose responsibility under which, in the confusion of seizure, property was placed, greatly favored the dishonesty of the period. However, should this proof not be thought sufficient, a further corroboration was given on the ensuing month, when, to stop the speculation of the time, the House resolved —

**“That the personal estate of the late King, Queen, and Prince,
“ should be inventoried, appraised, and sold, except such par-
“ cels of them as should be thought fit to be reserved for the
“ use of the State.”**

Walpole, from whose work I extract this information, proceeds to show that the Vote was duly carried into execution, but we are not to suppose that appropriation was confined to the late property of the Crown or was limited to works of Art. Among the Duke of Ormond’s letters is one dated April 2, 1649, where he says

“ All the rarities in the King’s library at St. James’s are vanished.”

Here is certainly pretty conclusive testimony, and the spirit it characterizes was or appears to have become universal: therefore it excites no surprise when, concerning the Buckingham Collection, we read that a portion of it only was sold, “great part

having been embezzled when the estate was sequestered by the Parliament."

Whether the Portrait of PRINCE CHARLES was one of the items of that "great part" it would be impossible now to determine, but if it was not, another occasion to remove it from its original abiding-place soon occurred.

"It seems to have become part of the religion of the time to war
"on the arts, because they had been countenanced at court.
"The parliament began to sell the pictures at York-house to
"early as 1645, but lest the necessity of their affairs should
"not be thought sufficient justification, they coloured it over
"with a piece of fanatic bigotry that was perfectly ridiculous,
"passing the following votes among others, July 23.

"Ordered that all such pictures and statues there (York-house), as are
"without any superstition shall be forthwith sold for the benefit
"of Ireland and the North."

"Ordered that all such pictures there as have the representation of
"the second person in the trinity upon them, shall be forth-
"with burnt."

"Ordered that all such pictures there as have the representation of
"the Virgin Mary upon them shall be forthwith burnt."

This assures us that a comparatively small portion only of the gorgeous accumulation made by the first Duke was sent to Antwerp—since there were yet Scriptural subjects remaining in sufficient number to justify the House in noticing their existence, and

no Portraits were exported. Such corroborative testimony greatly strengthens those conclusions at which we have hitherto arrived, but there is no reason to suppose that the likeness of PRINCE CHARLES, would have been one of those works which the Vote of the House placed in danger of being consumed. The Puritans had no love for painting, but they had an extreme regard for the money which works of Art could obtain, and even after this formal order sold pictures in which sacred images were personified. Having effectually rendered their Monarch powerless, they had no narrow prejudices concerning enriching themselves by the distribution of their victim's resemblance, and those who gave large prices for the picture of the Martyr do not seem to have incurred any displeasure on account of their liberality. The portraits of the King appear to have brought exorbitant sums when the prices paid for them are estimated by the amounts procured for other works. At the sale of the Royal estate, conducted under the authority of Parliament in 1653, the Cartoons of Raphael brought £300, the Royal Family £150, the King on Horseback £200, and the King's Head by Bernini £800.

Many of the Portraits of Charles were no doubt concealed, but where there existed on one side an almost superstitious anxiety to possess, and on the other an eager desire to sell, none of them would be destroyed. The numerous likenesses of the King

that are now in existence and in a fine state of preservation are attributable in a great measure to these feelings.

There was, as is well known, a system of hoarding, or rather burying property, then general with the unfortunate party, and as no portraits were transmitted to Antwerp, the "old servant of the family, Mr. Trayleman," may have used his best ability to preserve from vulgar desecration the most noted records of his master's house. To have so done was only to have acted in accordance with the spirit of the age in which he lived, and in obedience with the suggestions which were natural to the circumstance by which Trayleman was surrounded. Supposing the faithful steward to have done as is here conjectured, pictures, though not of great weight, were of too large a bulk to have been conveyed very far. York House possibly could afford secret shelter to all he dared abstract, which probably consisted principally of the portraits of the Sovereigns, the memory of whom the recent overthrow of the monarchy had sanctified, together with those of the family to which the "old servant" was attached. Among others the Portrait of PRINCE CHARLES would be hidden, and, not being discovered, remain in York House until its lawful heir again took possession of his patrimony.

I have been enabled to obtain no proof that the Portrait did or did not pass from the possession of

the second Duke of Buckingham, but either way the history of the Painting is equally satisfactory. This personage was not like his father conspicuous for his taste in respect to works of Art, but after the Restoration he would have had the means of recovering any of the known relics of his property which had been abstracted during the Rebellion.

Charles the Second by process of law regained possession of a picture (the King on Horseback by Vandyck) from Remee or Remigius Van Leemput, a painter then in England, who had bought it at the Sale: and though no other case of the kind is recorded, it would be folly to imagine that from motives of policy the favorites of the Court would take no advantage of such a precedent, or show no desire to follow the example of the King. Much was probably recovered, for Brand, whom Walpole mentions as the late Secretary of the Society of Antiquaries, had "W. Hawley's Catalogue of King Charles 1st's Pictures, Statues, Bronzes, Plate, &c. dispersed during the Civil Wars but recovered for King Charles II." What the Sovereign did it was of course the duty of the courtiers to imitate, and Buckingham was too near to the person of Charles not to study his actions. The Picture may therefore never have left York House—it may have been secreted elsewhere and afterwards brought back—or it may have been sold by the Parliament, and subsequently have been recovered by the Duke to be once more sold by him.

Whatever became of it, it was not thought deserving any special attention, for none of the many books that, published about this time, make reference to works of Art, mention the Portrait of PRINCE CHARLES by Velasquez. Unappreciated, it remained probably in York House until the death of the Duke, if his extravagance did not oblige him to sell it some time previous to his decease. He cared little for painting, and the Civil Wars exterminated much of that family pride which once had characterized the nobles. Charles the First, during the fearful struggle that signalized the latter portion of his reign, used every means to procure money; and many of his adherents parted with the family plate in order to support the Royal cause. The following curious letter is taken from the Gentleman's Magazine for December 1822, where it is stated that the original, bearing the autograph and seal of the writer, is still at Eastwell, in the possession of the descendant of the gentleman to whom the epistle was addressed.

“ To our trusty and well-beloved John Grubb, Esqr.

“ CHARLES R.

“ Trusty and well-beloved wee greete you well. Though
 “ wee are unwilling in the least degree to press upon our good
 “ subjects yet wee must obey that necessity which compels us
 “ in this publique distraction when our owne money and revenue
 “ is seized and deteyned from us to hold on any thing which with
 “ God's blessing may be a means to preserve this Kingdome.
 “ Wee must therefore desire you forthwith to lend us the sum
 “ of £200 in money or *plate* for our necessary support and

“ the maintenance of our army which we are compelled to raise
“ for the defence of our Person the Protestant Religion and the
“ Laws of the land. We have trusted this bearer to receive it
“ of you and we do promise you in the word of a King to repay
“ it with interest. And of this service wee cannot doubt well
“ knowing you are too much concerned in the safety of our
“ Person and the preservation of the Publique peace to neglect
“ this opportunity of expressing your care of both.”

“ Given at our Court at Oxford this 17th day of February 1642.

Clarendon, in his “ History of the Civil Wars,” confirms what the foregoing asserts; and at the Restoration so much needed to support the rank of family had been lost, that, save in a few honorable instances, there was little care taken to uphold it. Buckingham made no effort to restore his estate, but rather seems to have studied how to squander it. At his death he retained but a portion of his princely possessions, and the little he held to the last the report of Brian Fairfax presumes to have been sold for the discharge of the Duke’s debts.

“ If he was extravagant in spending, he was just in paying his debts,
“ and at his death charged his debts on his estate, leaving much
“ more than enough to pay them.”

There can possibly be no mistake concerning the meaning of the above words. The property of the Duke at his decease was sold for the benefit of his creditors, but whether York House constituted a portion of the estate is not certain, though Pennant renders that it did unlikely. Treating of this build-

ing, the author of "Some Account of London," says

"In 1648 the Parliament bestowed it on Lord Fairfax, whose daughter and heir marrying George Villiers second Duke of Buckingham, it reverted again to the true owner, who for some years after the Restoration resided in it. *On his disposal* of it several streets were laid out on the site and ground belonging to it. These go under the general appellation of *York buildings*, but his name and title is preserved in *George*, *Villiers*, *Duke*, and *Buckingham* streets, and even the particle *of* is not forgotten, being preserved in *Of-alley*."

Pennant's authority therefore supposes the Duke to have sold York House some time prior to his death, and the habits of that nobleman render this supposition the more probable. When the mansion was parted with the furniture was likely to have been likewise resigned, and, as such, a picture which had hung upon the walls for years grows at length to be considered. Its beauty as a painting was not understood—the interest associated with its origin had passed away—and the circumstances that once made its safe retention important were now forgotten. It probably brought but a few pounds. In York House it however did not afterwards remain. I cannot find that subsequent to the death of the last Duke of Buckingham the mansion was ever inhabited, and Pennant relates that it was almost wholly destroyed by fire in 1697.

Nevertheless, however improbable, it is *possible* the Picture should have been in York House at the

date of the conflagration. It may have been removed before the flames reached the room in which it was placed, or it may have been situated in that part of the building which escaped. In fact this portion of the subject is full of loop-holes; and we find so many occasions, on each of which a fair opportunity was given for the Painting to leave York House, that, wanting positive authority, it would be arrogance to assert how long it continued to grace that abode.

Thus the actual Sales of the Pictures at York House were unusually frequent. In 1628, on the assassination of the first Duke, there was one Sale at which three purchasers are named. On the flight of the succeeding Duke there was a second Sale—By order of the Parliament there was a third Sale—and, either at the death or some time prior to the death of the last Duke there was a fourth Sale. Four Sales affecting one particular object took place in sixty years; but, beside these, it is recorded that great embezzlement occurred, and we have seen that the spirit of appropriation braved even the frown of him who dared to do execution on the person of a King. If these events however should not be held sufficient to account for so natural an occurrence as the passage of a painting from the possession of an owner who, exposed to every temptation which extravagance could create, possessed no love for Art, at length we have the death

of the Duke without an heir to the estate, and immediately subsequent a fire when police were unknown and accidents were made opportunities for pillage.

The reader will at once perceive that no stretch of probability is assumed when I venture to assert the Portrait passed from the possession of Buckingham ; but he will not fail to see it would be more difficult to establish that it was retained, especially when there was no successor and the family became extinct.

Having now at some length dwelt upon the early history of this remarkable Portrait, it next becomes my duty to trace its subsequent adventures ; and that I may do so more clearly, I shall at once pass to the period when it came into my possession, afterwards returning to and connecting the thread of the narrative. I take this course that every particular may be clearly understood ; and, pledging myself to the strictest veracity, having no interest in falsehood, and bringing forward facts that do not rest on my unsupported authority, I ask the reader to question my statements, and seek not to persuade him to accept my assertions.

The reader is aware that most persons have at least two pursuits—one public, being denominated the business—the other private, and spoken of as the hobby, the taste or pleasure of the individual

who indulges it. This last, followed under the idea of amusement, may consist of any occupation : it may be gratified by bodily toil or personal danger—it can assume the shape of trade, or take the form of mercantile speculation—it sometimes prompts to mechanical invention, and often stimulates to artistic skill—but, to whatever bent it shall incline, it is too frequently indulged to the neglect of the ostensible employment. I cannot say such has been the case in my instance, but I may not deny that I have a pursuit distinct from the calling which as a Bookseller in the town of Reading I publicly follow. My taste leads me to delight in Pictures, and this being known in the place where I reside, the good people constantly bring me paintings, offering them for sale. Much rubbish of course is submitted to my notice, but I seldom decline to purchase, being anxious to secure the choice of everything of the pictorial kind that is to be bought in the locality. My speculations are certainly a pleasure to me, and hitherto have been largely profitable, considering they have only been as it were casually entered into. Sometimes I have been very fortunate. On one occasion a person residing in Reading offered me a Portrait, which, painted upon panel, was broken into three pieces. To the owner it appeared so greatly damaged as to be worthless, and I obtained it for thirty shillings. I have had it repaired, and it proves to be a fine likeness of Elizabeth of Bohemia, by Mierevelt. It is now in my possession, for though I cannot deny I

sometimes sell, my dealings more generally are confined to purchases, and are mostly limited to portraits. I am partial to these kind of paintings because they are sold at small prices, and speculation therefore is not very hazardous. I have also picked up an early Portrait of Elizabeth of England, which I bought at Abingdon, and which likewise, now it is restored, turns out to be a creditable performance and one of some value. Royal Portraits I was always most anxious to procure, and insensibly these became the study of my leisure. Gradually I grew acquainted with the names of the painters who executed the likenesses of the different Monarchs, and without effort learnt to recognize the styles of the various Artists of the several periods.

Such being my inclination, I well remember the effect produced upon me by the perusal of the notice of a lost Portrait of PRINCE CHARLES, which occurs in the admirable "Hand-book for Spain," published by Mr. Murray. Having a fine taste for Art, the author of that excellent work, which I had read with interest, dwells with much emphasis on the merits of the Spanish School of Painting, and Mr. Ford's graphic descriptions caused me to lament that so few specimens of its beauty were to be seen in England. I caught, however, a most lofty idea of the scope of Velasquez' genius, concerning which Mr. Ford gives so powerful and glowing an account. To read that a work—and one of national interest—

by so great an artist, had been lost, was to excite a wish to find it. My locality—my opportunity and my connexion were so circumscribed, that I could not justify the idea by any appeal to probability, but at the time when the sentence was first perused, I conceived the notion that this Portrait was yet to be discovered, and felt a determination to seek for it. I know not why I was thus moved, for I had no reason to hope I should succeed. Probably the impulse was no more than the natural sensation of the moment, for afterwards I took no steps in obedience with its dictates. I remained passive—sometimes reflecting on the subject, but never, even in imagination, asking myself in what direction to begin my search? One day, however, Mr. E. Butler, an artist and portrait painter, living in Reading, called at my shop. It was he who had formerly sold me the broken likeness of Elizabeth of Bohemia, and I learnt from him that he had recently purchased, on commission, three portraits for £7, from a place where there remained about 200 more pictures. On seeing the paintings—one a likeness of Hobbes, the philosopher, another a sketch of Locke, and the other the head of some person whose name I do not remember—they appeared to be genuine works of the time to which they were ascribed. I requested Mr. Butler would allow me to accompany him to the place whence he procured these specimens, and, ultimately, after he had obtained the approbation of the gentleman for whom he had made the purchases, we went together to Radley Hall, near Oxford.

Radley Hall was then occupied by Mr. Kent, who kept a large academy, which was in good repute. There I was shown the paintings ; and well recollect how much I was affected when, amongst them, I saw a portrait in which I recognized the features of Charles the First. It was in the drawing-room, and hung too high up to be closely inspected. Mr. Kent told me the figure was by Vandyck and the back-ground by the artist's most clever pupils. I had a perfect knowledge of most of the portraits of Charles the First, and had recently been engaged collecting prints illustrative of Berkshire for J. J. Blandy, Esq. of Reading. Messrs. Smith of Lisle-st. to whom I had applied, sent me down some engravings of Charles ; I received others about the same time from various persons, and, having many in my own possession, these afforded me opportunities of attentive study. I had likewise had occasion to inspect other prints and consult various authorities, but the Picture appeared to be represented or described in no other work that I could remember. Was it then original ? Was it a Vandyck ? I could not, from the view I then obtained, venture to reply to either question ; but as I looked at it, where, covered with dirt and poorly lighted, it was imperfectly seen, a dreamy conviction came over me that it would prove to be the lost Portrait by Velasquez. This impression, for which I will not attempt to account, must have made me act in an odd manner, as by its influence I can only explain my conduct

which certainly was somewhat strange. I had never spoken of the hope I had conceived, and of course when I saw the object which unaccountably I anticipated was to realize my wish I did not then mention it. I spoke but little concerning that or any other of the paintings; and though there were several which, had I seen them elsewhere or at another time would have tempted a purchase, I left the place possessor of no more than I brought into it.

When I returned home my belief seemed to gain strength. At times I had a kind of conviction that the picture I had seen was the Velasquez Portrait of PRINCE CHARLES, but at other moments I laughed at my own credulity. I was fearful of consulting any one upon the point. I knew no person could advise upon such a subject. I was half ashamed of my own thoughts, and afraid lest I should be laughed at. Still I retained an impression that the work I had seen at Radley Hall was by Velasquez, and that it would ultimately come into my possession. However I made no attempt to obtain it, but continued occasionally to recur mentally to the Picture—at times forgetting all about the matter.

During my leisure moments however I, quite as much for amusement as from any recognition of purpose, consulted the books likely to enlighten me, and my business gave me facilities for looking into the best authors. I should not however perhaps have moved in the affair, had not the following

Advertisement appeared in the "READING MERCURY"
of October 25, 1845:—

"RADLEY HALL, midway between ABINGDON and OXFORD.

"—Sale of Old Paintings and Prints, by celebrated masters, Li-

"brary of Books, School Furniture, Household Furniture, Socia-

"ble, Pony Phaeton, &c. &c.

"**M**ESSRS. HARRIS and BELCHER beg most respectfully to in-
form their friends and the public, that they are instructed to
"SELL by AUCTION, on the premises, Radley Hall, Berks, on Tues-
"day, Wednesday, and Thursday, the 28th, 29th, and 30th, days of
"October, 1845, a large Collection of OLD PAINTINGS & PRINTS:
"comprising Landscapes, Portraits, &c. by celebrated masters, among
"which are Portraits of West, by himself; ditto of George, Bishop of
"Bamberg, 1517 (by Albert Durer), Salutation, by Parmigiano, Abra-
"ham entertaining the Angels; a very ancient painting of a Pope and
"Abbess, various Paintings by Cipriani, Landscape and Figures by Tin-
"toretti, Diana returned from Hunting, by Defongar, in a richly gilt
"frame; a Portrait on Panel by Holbein, Gustavus Adolphus, King
"of Sweden; portrait of a Divine 1647, St. Jerome, Sir John Leman,
"Lord Mayor of London; half-length of Charles 1st (supposed Van-
"dyke), Bishop Tillotson, by Peter Lely; Portrait of Bishop Warburton,
"&c. &c. The whole assemblage consists of about 180 lots, the par-
"ticulars thereof would be difficult to describe in bills or advertisements.
"H. and B. therefore invite connoisseurs and others to view the same,
"the situation being so easy of access by Great Western Railway, &c.
"The Library comprises Lewis's Topographical Dictionary, 6 vols.
"and Atlas; Grose's Antiquities, 8 vols; Library of Entertaining Know-
"ledge, 25 vols; Kershaw's Henry's Bible in fourteen parts; British
"Essayist, 21 vols; a series of Maps in Nos. 1 to 106; Buffon's
"Natural History, 20 vols; various valuable Maps and useful Works,
"some ancient Busts on Pedestals, &c.

"The Furniture consists of a 4-post bedstead with scarlet moreen fur-
"niture, and mahogany carved pillars; mahogany dining, pillar and
"claw tables; mahogany and other chairs, handsome Wilton carpet,
"lofty fire-screen, moreen covered; twelve pairs of capital sheets, twelve
"fine damask and other table cloths, Marselles quilts and counterpanes,
"a very elegant set of tea china, convenient cooking apparatus, and
"a variety of useful furniture.

"The School Furniture consists of 30 half tester and tent bedsteads
"and furniture, feather beds, bolsters, &c.; sixty blankets, eighteen
"counterpanes, &c.; together with a very good, comfortable, and con-
"venient sociable, four-wheel pony phaeton, market cart, and other use-
"ful articles; an excellent tent, or marquee.—A person residing at the
"house will show the paintings, &c.

"The Furniture, &c. may be viewed the day previous and mornings of Sale till eleven o'clock
"at which time each day the auction will commence in the following order:—Furniture, &c.
"first day: Library, &c. second day; and Paintings third day.

"Catalogues, at 6d. each, may be had at the Printing Offices, Oxford; Lamb Inn, Walling-
"ford; George, Reading; White Hart, Newbury; Bear, and Blue Boar, Wantage; Bell, Far-
"ingdon; Marlborough Arms, Witney; Place of Sale, and of the Auctioneers, Abingdon,
"Berks.—Mrs. Ivey, from the Horse and Jockey, Abingdon, will attend with refreshments."

When I read this I well remember the mixed sensations it excited. I was partly rejoiced at the chance it offered, but I was in a far greater degree alarmed at the probabilities it suggested. The Sale would I thought attract many judges, and they would at once see the whole truth. I should be outbid : and I now regretted that I had not proposed to purchase the Picture when I had formerly the opportunity of so doing. The thought of losing so great a prize increased my anxiety to possess it, and I determined to bid as high as £200 rather than allow the work to be knocked down to another.

About the time of this Sale, James Keavin, Esq. was at Reading, and that gentleman having a taste for Art, on hearing that I sometimes dealt in pictures, called at my house. I had the honor of submitting my portraits to his inspection and he purchased of me a large equestrian portrait of Don Louis de Haro. My transactions with Mr. Keavin, gave me an opportunity of entering freely into conversation with him. Among other matters, something was said about the approaching Sale. Mr. Keavin proposed to accompany me, and on Monday, October 27, the day of view, we went together to look at the paintings. We went from Reading by Railroad to the Abingdon Road Station ; when we proceeded by means of a fly to Radley Hall, which lies midway between the former place and the city of Oxford. At Radley Hall, having procured a ladder, I and Mr.

Keavin got up close to the Portrait. While inspecting it I moistened my finger and found that the dry aspect of the Picture was entirely owing to its then state or condition. The moisture, though applied to a very small part of the surface, brought out enough to convince me the work would amply recompense any future care that might be bestowed upon it. After this I felt still more confident and even disposed to enlarge my previously determined price rather than lose the Picture. Mr. Keavin said nothing to damp my views nor anything to confirm my secret hopes. He thought the Painting an original, basing his opinion chiefly on the background, and concluded that it was a portrait by Vandyck.

We returned to Reading that night, and on the way home, Mr. Keavin, addressing me, said "Snare, you may purchase that picture with safety." I had resolved, as the reader knows, to do so, but I said no more than procured a promise from Mr. Keavin that he would not interfere.

On the following morning we again started for Radley Hall. At the Reading Station we met — Field, Esq. who was proceeding in the same direction as ourselves, and in the course of the journey I learnt that gentleman had been educated at Mr. Kent's establishment, and remembered when he was a youth at Radley Hall, the Portrait I was intent on purchasing.

The train having reached Abingdon I there saw Mr. Blaker of Long Acre, and Mr. Street of Brewer-street, both of whom were known to me as Dealers in Pictures. Their presence gave me some uneasiness, for I anticipated that many more Dealers would attend the Sale.

When we got to Radley Hall there was however not a very large assembly. I was anxious as far as possible to learn the names of the company; and two gentlemen were pointed out to me as Dr. Cramer and The Rev. Mr. Wellesley of Oxford, whom by report I knew to be excellent judges of pictures, and well acquainted with the styles of the different Masters. I was afraid lest my eyes should betray my wishes, so I placed myself under the the Portrait where it was impossible for me to see or look at it. No one however appeared to notice the work, and I heard one or two persons speak slightly of its merits. Nothing said in my hearing, nor anything I could observe, led me to anticipate the Painting would call forth much competition; and thereby, restored again to confidence, I got into conversation with Mr. Blaker, with whom I retired and partook of some refreshment, which, there being no Inn at hand, was supplied by a person who attended in the house for the occasion. A wish was expressed to know what I wanted, and, after some caution, I ventured to allude to the Portrait of Charles the First. The work had evidently not been observed with attention,

for it relieved me to hear him promise with good natured sincerity that my wishes should not be opposed; and we mutually agreed, after the manner of the trade, not to interfere with one another.

The Sale now commenced. The property went cheap. I bought one or two lots on speculation, not because I cared much about them. My Picture stood No. 72. At length it was put up at £5. The Auctioneer, to recommend it, said it was a Vandyck. The bidding after some pause rose to £7. when I got Mr. Street to advance one pound for me; and at that price the Auctioneer knocked it down. I was surprised to obtain it at so low a sum, and had actually been afraid to bid for it myself, lest, being known, I should have caused any person to scrutinize it closely; but when the matter was decided I stepped forward and claimed it, telling the Clerk to enter it in my name, which was accordingly done.

I intended to have brought the Picture away with me that evening, but ascertaining that on account of the place in which it was hung it could not possibly be cleared till the following day, I left before the conclusion of the Sale and returned to Reading, giving the Porter special charge to see that it was not injured.

My conduct throughout the day was somewhat strange. I remember I paid no deposit on the work,

and, when I left it behind me, I felt almost indifferent about it. In the morning I had been much excited by the chance of not obtaining the Picture ; but now it was mine I had no high sense of gratification. Probably I had been better satisfied had I paid a larger sum : but the work having been sold at so low a figure, and having been dispraised by all who attended the Sale, I felt more ashamed of my previous thoughts than exalted by the idea that I had now the opportunity of testing my judgment. I felt dull and depressed during the remainder of the evening, like one who had experienced a disappointment.

On the Saturday I again left Reading, but in no hurry, for I did not start till the afternoon. At Abingdon I called on Mr. Harris the Auctioneer, who resides at that place. I got his order for the delivery of my lots, yet I was in no haste to obtain them, for I staid and drank tea at the invitation of Mr. Harris. As the Portrait of CHARLES could not with safety be brought away without a case, I sought a Carpenter, and having found one he took with him some planks and we proceeded together to Radley Hall ; but when we got there it was so late, the woman who had charge of the premises during the day, had left for the night and locked-up the house.

This trivial obstacle which I myself had occasioned,

and, had I reflected, might have anticipated, recalled my former feelings. I became impatient, and with many injunctions to use all speed, I dispatched a messenger to procure the key. The delay, however, seemed to be more than I could endure. I walked round the mansion, regretting the loss of time, as night was now approaching. My companion, the Carpenter, suggested that it would be easy to gain an entrance through one of the windows. I gladly entertained this proposition, and having in front of the house found a window that was unprovided with shutters, the sash was quickly raised. The Carpenter was getting into the house, when a countryman interfered; and after making considerable noise, declaring our actions were suspicious and our intentions dishonest, insisted on our accompanying him to Mr. Greenaway, the constable, who was in the neighbourhood.

It had not before occurred to me, that in Radley Hall there yet remained much property beside that to which I could advance a claim; but I now saw the extent of that unpleasantness to which my want of thought had exposed me. To prevent further disturbance I went to the residence of J. Gould, Esq. which was situated close at hand, being on the estate, and there we found Mr. Greenaway, who was kind enough to accept my explanations, and to acquit me of any felonious design. At Mr. Gould's I was most hospitably entertained, and that gentleman informed me

that it was by accident only he had been absent from the Sale, at which, had he been present, he certainly would have given fifty pounds for the Portrait of CHARLES.

The messenger at length made his appearance, bringing the key, and we soon gained admittance into the Hall; but having got so far found no way had been made. All the rooms were locked, and the housekeeper, not having been requested to do so, had not sent the keys which opened any of the doors that led to the apartments containing the pictures.

My oversight, the ludicrous peril I had exposed myself to, and this further annoyance, appeared to quite remove any desire to see the work. I began to wish I had never seen the Picture. I was vexed, disappointed, and out of temper. I felt almost ashamed to return to Reading, but of course I went back. I gave the Carpenter orders to pack up my Paintings, hardly caring what became of them, and told him to forward them to me by Rail.

On the following Tuesday they came to hand perfectly safe. My first attention was given to the Portrait about which the reader has heard so much. Having unpacked it, I carried it into my room at the back of my shop, and there placed it on two chairs in a full light. Now for the first time I had a fair

view, and I cannot say the prospect it afforded at all came up to the anticipations I had formed. The paint was dry and husky. The principal lights alone were perceptible. The Globe could not be seen, and the lower part of the armour was obscure. The background shone forth and was the most clear; but there was a chalky aspect upon the surface that very far from pleased me. I had it for some time on a level with my eye before I was assured that I had not bought it too dearly. By degrees however it grew upon me, and ultimately I became satisfied, but not delighted with my purchase. I determined to try what change in its appearance moisture to the entire surface would produce, well remembering the effect it had brought out when partially applied the day before the Sale. My experience made me aware of the danger of using water, so I took a sponge, and having slightly wetted it with turpentine, damped the face of the work.

I never can forget the impression which the sudden change induced created on my feelings. The contrast between what the work became, and the appearance it had before presented was so great that it took me by surprise. The Globe started into existence—the drapery, as if by magic, came to light, the fair proportions of the figure, and the brilliant tones in which it was depicted, all in an instant glowed before me. I recognized the national colors of Spain. I recollected the words of Olivarez. I be-

held the youthful countenance of the PRINCE. I saw the masterly treatment of a mighty artist, and, without thought or time for reflection, I started from my chair and ran from the room to fetch my wife and show her the treasure I possessed. I felt myself the owner of the long-lost Portrait of PRINCE CHARLES. I then had no proof beyond my own conviction, but I could have vouched for the authenticity of the Portrait even as if I had seen it painted. I had no evidence, and I knew not in what direction to seek for testimony. I did not even think it would be required, or heed its existence. I was alive with exultation, and thought of nothing save only that I had found the Picture, and was certain that it was the long-lost Portrait of PRINCE CHARLES.

When I returned with my wife to the room the turpentine had nearly evaporated, and the Painting soon became as it had been when I took it from the packing-case. Mrs. Snare would have had me repeat the experiment, but I do not think any inducement could have tempted me to do so. I was sorry the spirit had so quickly dried, but I now became alarmed lest, being a solvent, the turpentine should have injured the paint. I determined for the future to be more cautious, and sat down to study the work. I was glad to find no damage had been done. The surface was very dirty, and there were three small holes in the canvass; but every moment discovered something confirmatory as I thought of my opinion.

I was quite beside myself with enthusiasm. I could not eat and had no inclination to sleep. I sat up till three o'clock looking at the Picture, and early in the morning I rose to place myself once more before it. I only took my eyes from the Painting to read some book that made reference to the Spaniard whom I believed to be its Author, or to the Flemish Artist to whom by vague report it was attributed. J. Keavin, Esq. called upon me in the morning of that day, and repeated his opinion that it was a Vandyck. Still I said nothing of Velasquez, for I had resolved to procure proof somehow or other before I gave utterance to my conviction.

I now set about this in good earnest, and knowing how difficult it would be to obtain all the evidence I required concerning Velasquez, I began by first studying more closely than I had hitherto done the works of Vandyck. For this purpose I read much and I travelled far. I sought to see not only the acknowledged portraits, but also the dubious or exceptional productions attributed to the Master. The particulars of my researches shall be fully given in another place. It will be sufficient to state here that the Authors I consulted occasionally made me doubt and not often perplexed me. I was however enabled to understand the meaning of their words by referring to the paintings on which their assertions were based; and after several weeks of indefatigable application to the subject my conviction became the more confirmed.

I now brought the Painting to London, together with two others which I had purchased at Mr. Kent's Sale. These I took to Mr. W. Anthony, of Lisle-street, the picture cleaner and restorer. Mr. Anthony's brother was present when I saw that gentleman, and can therefore testify to the truth of what I am going to state.

Having shown the Portrait, and consulted with him as to what was needed for its preservation, Mr. Anthony agreed with me that little more was necessary than lining and varnishing. I particularly requested that no dirt should be removed which required the slightest friction, because I knew the paint to be very thin, and I wished nothing to be done that could be denominated restoration. I enjoined Mr. Anthony and his brother to keep the Picture as private as possible and to show it to no one. I did this because I was now proud of my prize and felt anxious to retain to myself the credit of bringing it forward. The public may not appreciate such a feeling, but those who have had anything to do with pictures will readily comprehend it.

During the interview I was pleased to hear Mr. Anthony say the Portrait was the finest he had ever seen, adding, that it must be a Vandyck because he knew no other master who could have produced it.

I felt assured of Mr. Anthony's ability and discretion, and I left the work with him, particularly

requesting that he would do only what was necessary, and as little as possible. I cannot now recall the precise date when this occurred—not at the time thinking I should ever need to refer to the matter—but it happened in the Winter of 1845, and perhaps Mr. Anthony can supply the information which I am not capable of giving.

The Pictures were in Mr. Anthony's charge about a month, at the end of which time they were forwarded to me at Reading. The bill amounted only to eleven pounds ; five of which were on account of the two paintings before alluded to, and six for what had been done to the CHARLES. On satisfying the demand I was gratified by the following letter in reply.

*London, April 3, 1846,
19, Lisle-street, Leicester Square.*

“ DEAR SIR,

“ I have to acknowledge the receipt of your remittance of £11. for the three pictures, and am delighted to learn that the little I have done to them has met with your approval.

“ Your Charles is, indeed, a superb Portrait, and in my opinion, out of the Great Collections, it is the most important of the man, and being so I should by all means advise you not to let it slip through your fingers.

“ I remain, dear Sir,

“ Yours very truly,

“ WM. ANTHONY.”

“ Mr. John Snare, Reading.”

These observations from a person of great professional experience, and one for whose opinion I entertain a high respect, afforded me great pleasure, although in the bill the portrait was mentioned as a Vandyck.

The condition of the picture afforded me every satisfaction, and I felt thankful to Mr. Anthony for the care he had bestowed upon it. I tried many experiments to see how light affected it, and the result was that I had a room fitted up specially for its display. I was very proud of my possession of so fine a work. It was natural I should be so. I talked a good deal about it—indeed I hardly ever spoke on any other subject. Numerous visitors came to my house to see it, and I was always happy to receive them and show my treasure. The thing began to make a noise in the neighbourhood, but still everybody said it was a Vandyck. I would have given much to have heard one person express a doubt leaning towards the supposition I had so long cherished in secret, but I was not gratified by anything of the kind. All said Vandyck, and many spoke with decision. During the entire period however I was silently prosecuting my inquiries, and having at last discovered a *clue* which was speedily followed by *direct evidence*, I could no longer remain silent.

The first person I spoke to concerning my conviction of the Portrait being the work of Velasquez was

the Rev. John Connop, of Bradfield Hall, who listened to me with great patience and kindly permitted me to lay the whole case before him. The encouragement I received from that gentleman I cannot be sufficiently grateful for, nor can I too warmly express my thanks for the consideration with which he was pleased to honor me.

I was about this time much delighted by the approval of Miss Mitford, who came to see the Portrait, accompanied by Henry Richard Dearsly, Esq. The accomplished authoress of "Our Village," having scrutinized the Picture, and permitted me to state the facts I had ascertained, thought well of my ultimate success in establishing the authenticity of the Painting. Approval from a lady, for whose learning, taste, and genius, I have always entertained the most profound veneration, emboldened me to declare what I believe to be the truth.

My assertion drew all the persons in the place who were interested in works of Art to my house, which was now more frequented than it had been before. Several gentlemen who had been at Madrid called to see the Picture. There were few of the gentry residing near Reading who did not honor me with a visit for the same purpose. To every one I made no secret of my conviction, and I even solicited criticism as to my pretensions. I may state as the result of this method of eliciting opinion,

that those parties who knew Spain and were acquainted with the works of Velasquez, generally lent a favorable ear to my suggestions, while some thought the Picture contained evidences of style that asserted the authenticity of its origin. One or two saw the hand of the great Spanish Painter and spoke with confidence on the subject. On the other hand those persons who had not enjoyed the opportunity of contemplating the artistic wealth of the Spanish Capital were always more or less inclined to attribute the Painting to Vandyck, naturally concluding that every portrait of excellence referring to the reign of Charles the First, could only be executed by the graceful Fleming. With minds thus preposessed I always found I had some prejudice to contend with, but after I had debated the point, I can with confidence say, I heard nothing calculated to shake my belief.

I cannot here forbear acknowledging the deep sense of obligation I entertain towards the following Ladies and Gentlemen for the attention with which they were pleased to listen to my remarks and for the considerate manner in which they honored me with their judgments. The benefits I derived from their suggestions were too important to allow me to pass so fitting an opportunity of expressing the gratitude with which their kindness has inspired me:—
The Hon^{ble} George Agar, Henry Richard Dearsly, Esq. T. Willmot, Esq. Robert Palmer, Esq. M. P.

Col. Tynte, G. P. Beauchamp, Esq. W. F. Maitland, Esq. Edward Conroy, Esq. Mrs. Burr, J. Proctor Anderdon, Esq. The Rev. J. W. Routh, Mrs. Henry Pole, G. Bowyer, Esq. J. B. Monck, Esq. Col. Blagrove, C. C. Bickham, Esq. Harris Valpy, Esq. — Neeld, Esq. John Stirling, Esq. — Anstey, Esq. S. C. Hall, Esq. Field Talfourd, Esq. H. Mogford, Esq.

After the first excitement had subsided, I began to find that so many people calling in the course of the day interfered in some measure with my business, and it was this which made me seriously consider a hint for which I am indebted to — Neeld, Esq. who, during his visit, suggested the propriety of making the work more generally known by exhibiting it in London. After some reflection I resolved to adopt this course, concerning which however I had some misgivings; for though several persons favored my idea that the Portrait was the work of Velasquez, many more thought me sanguine, and not a few esteemed me likely to be mistaken in my expectations. To Town however I took the Portrait, and in month of March submitted it to public view as the "Portrait of PRINCE CHARLES, by VELASQUEZ." When thus entitling it, I declared what I felt to be the truth, and what I had obtained evidence was the fact. As the reader knows, when I first saw the Painting, I seemed to recognize it as the work of the great Spanish Master. I cannot pretend to say why.

I felt so confident. I make no effort to explain the circumstance; but having laid the statement before the reader, I leave it to others better able than myself to account for so extraordinary and sudden a conviction.

The Exhibition, as a pecuniary speculation, has not been highly profitable, but it has not been attended with loss. The room if it has not been crowded has been honored by the presence of many of the first Nobility; and the opinions expressed by the visitors and the comments made by the press have at length convinced me of the necessity of stepping from the privacy in which I would willingly have remained, to declare my name and make known every fact with which I am acquainted.

To the gentlemen of the press generally I have to return my thanks for the manner they considered and remarked upon the subject to which I invited their attention. The Reviews that have appeared in the London daily and weekly Journals, with one exception, have been dictated by a fine sense of the requirements of Art and a sincere desire to afford every assistance towards the settlement of a disputed question. One periodical alone has given me any reason to complain—not that I should have had any desire to object to comments fairly made or to deductions reasonably drawn, however much they might have been opposed to those views in the re-

cognition of which I was interested. I had courted criticism and I was prepared to bow to judgment. I can with pride thank the talented writer, who, in the "*Morning Post*," after elaborately weighing both sides of the question declared himself doubtful as to the authenticity of the Portrait, and warned the public of the possibility of its being a fabrication. With sincerity I can own a sense of obligation to the accomplished critic of "*The Art Union*," who headed his lucid but candid objections "The (so-called) Velasquez Portrait of Charles I." One periodical however—a periodical devoted to Art—pursued a course which was altogether in contrast with that adopted by every other organ of public opinion. Abuse was published under the pretence of comment—facts were mistated—personality was to the extent of ability indulged—nick-names were applied—and all the artifices that could disgrace a noble power unscrupulously embodied in language that showed no regard for the pain it might occasion. This was confined to a single print, but the attack was not limited to single number. It was followed up with a pertinacity that I am at a loss to account for. Some friends suggested there was a way to render the writer quiet—and these things did not repeatedly appear without a purpose, but, till the present moment I have never sought to draw attention to them. I now appeal to the Public. I place before them the history of this Portrait. I willingly and designedly conceal no fact. I strive to "make a clean breast

of it," asking not to be believed where the statement rests on my unsupported testimony.

This is the only answer I can give to such a writer, whose remarks however showed he had taken pains to learn a little, but did not trouble himself to inquire more concerning the accuracy of what he was not superior to accepting upon report.

The following are the articles and passages to which I have alluded, and that the reader may be able to fully estimate their purpose, I here extract them at length from the "Fine Arts' Journal" in the order in which they appeared.

"ALLEGED PORTRAIT OF CHARLES I. BY VELASQUEZ.—Our attention has been called to a portrait, said to be of Charles I., and painted, during that unfortunate Prince's visit to Spain, by Velasquez. If we were to estimate the value of this Picture, by the amount of expenditure that has been bestowed on the machinery used for its introduction to public notice, we should approach the subject with great gravity and awful veneration. Let our readers figure to themselves a progress up a dark staircase, carpeted and matted so as to destroy the sound of footfall, then passing through a curtain into a sort of *camera obscura*, hung with dark tapestry, and separated with screens of Gothic carving; opposite to him he sees a picture, and advancing hastily to its examination, he thrusts his nose against a plate glass, which will not permit any such familiarity; in fear that, according to the proverb, it might breed contempt. Verily, this is a most unsatisfactory mode of exhibiting a painting, and can be only efficient with such as are very green indeed in such matters. In the first place we should pronounce that the portrait is not that of Charles at all; it is of a fuller, fatter man, without those characteristics of brow which we find in all his portraits. There is moreover, a battle going on in the back ground, that however appropriate to the king in after time, had nothing whatever to do with him at the period he was in Spain. We should also opine that there is much retouch about the picture, which, without being a very triumphant production for any body, is rather resembling the manner of Vandyck than Velasquez. There has been much of injudicious tampering with the left hand."—*Fine Arts' Journal*, *Apr.* 10, 1847.

"To the Editor of THE FINE ARTS' JOURNAL.

SIR,—There is a painting now exhibiting in Bond-street, that is called, absurdly—"A Portrait of Charles I." by Velasquez. Your Journal is the only periodical that had the knowledge to detect, and the honesty to describe,

"the work as what it really is, a *mediocre* performance in the Vandyck manner. I observe now that the getters up of this speculation publish in their prospectus a number of the obtained approvals of the hoax, from different newspapers. 'The proprietor does not want to sell, but may be tempted.' His price is £8,000. He asserts that he has travelled several thousand miles to establish the identity of the work, and get its pedigree. I'll tell him its pedigree, as far as it can be traced;—it was among the remaining stock of a picture-dealer, and was sold by auction among the goods of his widow, in a town near Oxford, on her retirement from business as a schoolmistress, for a sum under nine pounds! This magnificent piece was obtained in a room full of picture-dealers, who did not believe it to be worth more. How much of travelling expenses might have been saved had the speculator gone to the right place at first! The getting up of the side-scenery and decorations of this exhibition has been upon a scale infinitely more liberal than the price given for the picture in the first instance. The work is, as you have stated, a tolerableness that has been much tampered with, and the exhibitor is quite right in not allowing his public to come too near. I am, Sir, A LOOKER-ON."

The Fine Arts' Journal, May 8, 1847.

"THE SO-CALLED VELASQUEZ PORTRAIT.—We have received a letter concerning the *soi disant* Velasquez picture, which is a sly endeavour to involve us in a dispute, whether the portrait of Charles I. is by Velasquez or Vandyck. Now as we have before given our opinion that it is by neither of those painters, nor even a portrait of the man, and have since had evidence placed in our possession as to where the picture was obtained, and the price given for it, at a very recent period, the then possessor not knowing any thing whatever of its previous history; we are not likely to lend ourselves to any such delusion."

The Fine Arts' Journal, May 22nd, 1847.

"A picture purchased in the neighbourhood of Oxford for some eight or nine pounds, and which does not present a single characteristic of the painter to whom it is attributed, either in handling or effect, and moreover is not a portrait of the man it is said to resemble at all, is surrounded with scenery and decoration costing some fifty times the price given for the picture itself; and the field is taken at the commencement of the London season with an intention of selling the work for a sum that shall, besides covering expenses, amply recompense the pains taken by the speculators. The undertaking has two points in its favor. First, the gullibility of the public; secondly, the influence of the press; upon whom the parties reckon with some certainty from the knowledge they possess that the succession of advertisements proposed will be a motive for favourable notices. But their third and greatest reliance is upon the fact that the press knows nothing upon the matter, and that the unknown contributor will receive the facts as they are by them stated."

"The exhibition is prepared, the press is invited, and immediately that each newspaper receives an advertisement, it furnishes a critique, from which the speculator selects such passages as are most favourable to the opinion he would establish. We do not accuse the parties to this hoax of anything beyond ignorance in the matter. If they would defend themselves from that, then must their knavery be made a substitute, and what might be at first designated a silliness of supposition will assume the character of a conspiracy."

The Fine Arts' Journal, June 26, 1847.

These remarks occasioned me more uneasiness than perhaps they ought to have provoked, but my feelings were too sensitive on this topic to bear such direct assaults unmoved. My station in life was too humble to enable me to despise such attacks—and I have none of that experience which renders public men invulnerable to the shafts of malice. I was stung to the quick. I could no longer remain silent; and most unwillingly have therefore been forced to draw up this narrative in self defence.

I will not further detain the reader by dwelling on a matter which personally concerns myself, and is not of importance to the subject I have undertaken to explain. It is against my inclination I have noticed the Journal which condescended to print such unjustifiable abuse, and I must apologize for having devoted so much space to the publication of ignorance and scurrility.

Cheerfully do I now return to a more pleasing topic, and it will henceforth be my duty to adduce the various facts and documents by which the pedigree of the Painting is established. I shall bring these forward, not in the order in which I discovered them, but in the way in which they would have been arranged had they come into my possession all at the same time; and the reader will recollect that the early portion of this history was broken off where, after repeated Sales of the Buckingham Collection, and subsequent to the death of the last

Duke, York House was in the year 1697 partially destroyed by fire.

The reader will also not have forgotten I made no attempt to decide whether the Portrait of PRINCE CHARLES was or was not sold during the life of the second George Villiers. I proved a probability that it passed to another owner before York House was disposed of, but I endeavoured to establish nothing beyond that.

The work however may have been removed, and yet never have been sold. It is a common occurrence for the servant of a family to become possessed of a portrait, when the house in which the domestic resides is for a long time shut up, and the owner is not particular concerning how such an article is disposed. Instances of valuable property thus passing into strange hands are too common to require illustration, nor is the removal of an old likeness to be viewed as a proof of any flagrant dishonesty. The painting hangs for years neglected; and at length the party in charge of the house carries it into his or her room, in order to take better care of it. There it remains; and if afterwards no inquiries concerning its existence be instituted, it ultimately gets to be regarded by the inhabitant of the apartment as something thrown aside by the possessor, and consequently a lawful perquisite. It is in the course of time spoken of as "my painting," and

when the house is left, the party, under a sense of right, conveys it away with other chattels, the claim to which the law might dispute, but the title to which the servant imagines is fully established. Not unfrequently much valuable property of the picture kind is thus accidentally as it were lost sight of, and after a lapse of years a family relic is often discovered in some strange abode; nobody being able to trace the course by which it got there. There is generally no clue to unravel the mystery, and most frequently the persons who possess the portrait have not even a distant idea of whom it was intended to represent.

Persons in the lower rank of life are much inclined to esteem portrait painting as the most natural sphere of Art. They often treasure and even love an old likeness without desiring to know whom it was designed to personate. They look on it as a picture, and, as such, it is nearer to their capacities than would be a more elevated work. They grow familiar with it, and in a short time become actually fond of it. They talk to it and address it by some name, as it were a living being. It is astonishing how much of the feeling which caused the early Church to decorate its altars with representations of the Saints is observed even at the present day. For a series of years a picture by the reverence of ignorance may be well protected, being little other than the idol of some cottage.

Therefore, if the Portrait of PRINCE CHARLES fell into the possession of any of the servants during the involvement of the Duke, it was almost certain to be taken care of; and whatever became of it, I do not think from the circumstances connected with the work it was likely to be carried far from York House.

Pictures of general interest, and executed by approved Masters, may take very frequent or long journeys—passing from noble to noble, and perhaps from kingdom to kingdom—but portraits have a kind of adhesive property which fixes them to the locality they are once placed in. With the name of Vandyck, Rubens, or even Holbein attached they might quit England, yet that of Reynolds would scarcely be a passport to the Continent, and there are not many fames which would expose a Portrait to the danger of progressing even into a neighbouring County. It is astonishing for how many successive years a portrait will remain in or about some particular spot; and if a lost portrait were to be recovered, any one acquainted with the proper course to be pursued would commence the search immediately around the place in which it was last known to exist. There it would probably be discovered; for if the work was not known on account of the author who created it, the chance of its travelling would be very remote. The Velasquez Portrait of PRINCE CHARLES, however highly it may now be valued, formerly had, as I fully proved, no repute, and conse-

quently it was not calculated to journey far from York House. In the vicinity we should expect to find it; and in accordance with that expectation it becomes my duty now to seek for some place situated in the locality where the Portrait of PRINCE CHARLES might be sheltered.

On the site which York House once occupied a number of streets were built, consisting of private dwellings; and when these were erected the middle classes were not generally remarkable for their love of Art. During that period therefore we should have sought a lost portrait either among the alleys in which the brokers lived, or in the mansions where the nobles resided; but as the brokers of those days have passed away, necessity now compels us to direct our attention singly to the lofty abodes which are less liable to mutation.

Searching the various works which treat of London, and among these I may name Stowe, Maitland, and Pennant, a passage in the last author's book caught my attention. After describing the Palace of Whitehall, of which York House may be said to have formed a part, he proceeds to state—

“The space occupied by the former Palace, most part of the *Privy Garden* is covered with the houses of the Nobility or Gentry commanding most beautiful views of the river. Among the first (on the site of the Small-beer Cellar, of which a view is preserved in No. 4 of Hollar's Prints of Whitehall) is the house of the Earl of Fife.”

The writer then mentions the works of Art by which Fife House was decorated, and records:—

“ Here are also great numbers of fine paintings by foreign
“ masters ; but, as I confine myself to those which relate to
“ our own country, I shall only mention a small three-quarters of
“ *Mary Stuart*, with her child, an infant, standing on a table
“ before her. This beautiful performance is on marble.”

“ A HEAD of *Charles I.* when prince of *Wales*, done in *Spain*, when
“ he was there in 1625, on his romantic expedition to court the
“ *Infanta*. It is supposed to have been the work of *Velasco*.*”

I here learnt more than I had anticipated. It is however surprising, considering how often and how largely the lost Portrait of PRINCE CHARLES has been discussed, no one should have referred to this plain passage in an author so well known as Pennant. Here was a direct allusion to the Painting by Velasquez ; and though Pennant's words were not remarkably clear or entirely satisfactory, I determined to act upon the hint which they suggested. I resolved if possible to discover whether the Portrait I had purchased was ever in the possession of the Earl of Fife. With this purpose I began to trace back ; and knowing that Mr. Kent, at the disposal of whose effects I purchased the Picture, had removed to Gravesend, I immediately went there. Mr. and Mrs. Kent were both from home at the time, and I therefore left a letter at the house explaining the object of my visit. Two days after this I received the following answer :—

* In subsequent editions of Pennant's London the name of *Velasquez* is spelt correctly.

Rosherville, Gravesend, June 17th, 1846.

" SIR,

" I lose no time in replying to your kind and polite note
 " left for me yesterday, assuring you that it was a great disap-
 " pointment to Mrs. K. as well as myself, that we were absent when
 " you called, as it would have been a satisfaction, although *now a*
 " *melancholy one*, to have conversed with you on the subject alluded
 " to. My *dr. wife's Father*, the late Mr. Archer, from whom the
 " Collection we so highly valued came to us, *entertained a decided*
 " *opinion* (and his judgment and authority on such matters were
 " of no common kind) that the Charles I. you purchased *was by*
 " *Vandyke*. It came into his possession between 1806 and 1812,
 " and was purchased by a *Mr. Charles Spackman*, who was in
 " business with Mr. Archer, and purchased largely in Pictures, and
 " sent them down to him in Oxford, who exhibited and sold them.
 " Mr. Spackman resided for many years at Nos. 34 and 39 Gerard-
 " street, Soho, and being considered an *excellent connoisseur* in
 " Pictures, I have no doubt would be well remembered in that
 " vicinity. He was also intimate with Mr. T. Barker, and it is
 " probable had conversation with him respecting *this identical*
 " Picture. If he is now living, I have no doubt some information
 " might be obtained from him. There was also a Mr. Foote, a
 " celebrated Picture-cleaner, who was much employed by Mr.
 " Spackman, and would I think be well remembered in Lisle or
 " Gerard-street. He probably is now living, and I would recom-
 " mend your making some *inquiries* on these points of Mr. Anthony
 " of Lisle-street.

" Be assured that I shall feel pleasure in rendering you every
 " assistance in my power, and should you be coming this way again
 " pray drop us a line, and both Mrs. K. and myself will be sure to
 " be in the house, and my wife, who remembers more than I do on
 " these subjects, from conversations with her Father, will render you
 " all the service in her power.

" With much respect,

" I am, Sir, your obedient servant,

" BENJAMIN KENT."

" Mr. John Snare."

Mr. Kent's letter told me in what direction to steer my course; and though it spoke with some authority concerning the author of the Picture, yet I had myself by this time so thoroughly investigated the history and style of Vandyck that my conviction had become proof against all opinion. The evidence in favor of the work being by Velasquez, and against the Portrait being by Vandyck, will presently be considered. At this place I shall singly pursue my determination of tracing if possible the Portrait to the possession of the Earl of Fife.

Of the gentlemen mentioned by Mr. Kent—Mr. Foote was dead—Mr. Anthony could afford me no assistance—and Mr. T. Barker (an highly talented Artist, author of the well-known picture of “the Woodman,” living at Bath) remembered nothing immediately bearing on the subject. Mr. Charles Spackman was also dead, and it almost seemed that the result would only be further disappointment.

At first I did not well know how to proceed; however, on advice, I resolved to seek the Undertaker who had conducted the Earl's funeral, but was unable to discover him. I next thought some of the trades-people might, could I discover them, be able to communicate something concerning the work; and as Fife House had been given up, of course the Upholsterer would have been employed to remove the Furniture. For that person I began to make inquiries,

and without much difficulty learned that the Fife family had for years employed a Mr. Marshall of Soho Square, who formerly lived in Gerrard-street, only a few doors removed from the house Mr. Spackman once occupied. I made certain Mr. Marshall would afford me all the information I desired—but when I sought for him I learnt he was only recently deceased.

It almost seemed hopeless to proceed further, and I was on the point of giving up the search, when it was suggested to me the workmen employed by Mr. Marshall might possibly remember something relating to the subject. I did not expect much from such a source but I was too deeply interested to reject any hope. There was no difficulty in finding several of these persons out, but none of them could remember what had occurred nearly forty years ago. They told me however that Mr. Marshall often dealt with his neighbour Mr. Spackman. This was something to know, as it strengthened conjecture, but it did no more. At last Mr. Brown, Cabinet-maker, of Dean-street, Soho, (formerly foreman to Mr. Marshall) told me of a female who had lived many years ago in Mr. Marshall's family, and knew more of his affairs than any body in existence.

I was so lucky as to discover where this person lived. She freely answered to my inquiries, and attached her mark (not being able to write) to the following

paper, which I drew up from her conversation in the presence of a witness.

January 29th, 1847.

“ I, CHARLOTTE BRADSHAW, now residing at No. 67,
 “ King-street, Soho, London, remember the fact of the removal of
 “ Pictures and Furniture of the Earl of Fife, from Fife House,
 “ Whitehall, to the premises of Mr. John Marshall, in the year
 “ 1809, at which time the aforesaid Mr. John Marshall carried on
 “ business as Upholsterer and Cabinet-maker at No. 21, Gerrard-
 “ street, Soho. I lived with the aforesaid Mr. John Marshall (in
 “ the capacity of Housekeeper) from 1803 until 1807, and after-
 “ wards was constantly in the habit of going to his house, being
 “ on the most friendly terms with him and his family up
 “ to the time of his decease, which took place on the 14th of
 “ June, 1846. I also remember Mr. Charles Spackman, who
 “ lived at No. 39, Gerrard-street, Soho, in 1809;—he was a
 “ Picture-dealer, and had dealings with Mr. Marshall.

“ CHARLOTTE BRADSHAW, ✕ her mark.

“ Witness, T. F. Mesnard.”

This testimony was all but conclusive. It declared a great deal, yet I desired more. As Mr. Marshall was dead, I thought it possible some of his books might be obtained; but after that gentleman's death these had been sold as waste paper. Learning however from Mr. Crisp, Printseller, of Newman-street, the names of those parties who had purchased them, I went to Mr. Portch, Cheesemonger, of Goodge-street, and from him procured the portions of two books which were the remains of what he had bought. In these I find the following entries :—

" July 15th, 1816.

" Received this day from Hore's Wharf, one close case, the property of the Earl of Fife—Deposited here in the Coach-house."

In the next page another but a longer entry to the same purpose occurs ; and towards the end of the book is found the following, which bears no date, but April 1, 1817, is written to a memorandum preceding it.

**" Received for Lord Fife 15 Pictures, various sizes and subjects
"—a French couch bedstead, ornaments, &c. and two packing cases
" deposited in the kitchen."**

These slight records are only of importance so far as they corroborate the employment of Mr. Marshall by the Fife family, and show that though no more than an Upholsterer, pictures in large numbers passed through his hands.

In another portion of Mr. Marshall's books, which I obtained from Mr. Painter, Tobacconist, Edward-street, Portman Square, the following, which appears to have been written in February, 1807, is to be seen :—

**" Mr. Spackman called about the large Picture of a Landscape
" to go to him on Monday."**

This proves that even prior to the year of the Earl of Fife's death, Mr. Spackman had dealings with Mr. Marshall, and those dealings concerned pictures.

—

All that has hitherto been advanced points so directly to one conclusion, that without further testimony the facts might on something far stronger than probability be admitted. The Portrait is directly traced through Mr. Kent, to Messrs. Archer and Spackman, the last of whom is clearly shown to have dealt with Mr. Marshall for pictures; and Mr. Marshall, as declared by his former servant, removed to his premises the Pictures and Furniture of Fife House.

One link only is absent. It is yet wanting to be established that the Earl of Fife was possessed of this identical Painting.

Most happy am I that proof such as alone would justify me in appearing before the public has come into my possession. While I was showing the Portrait at Reading to all who called to see it, the servants of — Burr, Esq. of Mapledurham House, requested permission to look at the likeness of PRINCE CHARLES. It gave me pleasure to oblige them, but I was a little surprised to observe the very strong interest which the object seemed to call forth; and found they had been talking over the matter, one of them being the son of a Mr. Alexander Grady, who for many years had lived in the service of the Earls of Fife. This person at my desire wrote to his Father, asking if he had any recollection of the Picture in my possession having been in Fife House. The reply received was the following :

Entry-head Lodge, Innes,

20th Feb. 1847.

“ DEAR SON,

“ I duly recd yours, and was glad you were in good
“ health, and hope this will find you in the same, as it leaves us
“ all here, also your friends in Urquhart are all well. I have
“ been too long in writing to you, but was always waiting to make
“ more inquiries concerning your letter with regard to that Pic-
“ ture—but I’m sorry to say all to no purpose. *Forteach* recollects
“ its being at Fife House, but how it came there he cannot say.
“ John Brown and his wife were both two or three years there,
“ she being housemaid ; they both know the Picture, but cannot
“ say when nor from whom it was purchased. Mr. Walker
“ Urquhart was there, but he was the same, so there can be no
“ evidence got here, and I am afraid there is none living at this
“ day that can give any.

“ I remain,

“ Your affectionate Father,

ALEX. GRANT.

The above letter, which concludes with a regret concerning the inability to afford any evidence, bears testimony of the utmost importance. Independent of the writer, four individuals are mentioned as recognizing the Portrait to have been in Fife House. Five persons therefore speak positively to one fact ; and their evidence is not weakened by the circumstance that while giving it no importance is thought to be attached to that which it substantiates. Where there is no room to suspect the motive it would be foolish to doubt the statement ; and we must accept the fact which is so distinctly supported by so many disinterested witnesses.

The Portrait then is clearly recognized as having once belonged to the Earl of Fife, and as having formerly adorned Fife House.

The Earl referred to is not the Nobleman who at present graces the title, but James Duff, who, a Peer of Ireland, for many years sat in the House of Commons for a Scotch County, until he was at length called to the House of Lords. As a Senator he spoke but seldom, yet whenever he raised his voice his sentiments were always expressed with dignity, and never failed to influence the result of the debate. Out of Parliament however the Earl of Fife was even more influential than within its walls, for by purchasing, planting, and building, he so greatly benefited and increased his Estate, that, in the words of his biographer he "soon became the first man in point of consequence in the North of Scotland." In fact, in private life this Nobleman was most distinguished. Of a vigorous disposition and active mind, it was his practice to rise "before day-break in the winter, and both at that season and in summer to transact all his business before breakfast." Industrious by nature he was frugal in his habits; but nothing could exceed the munificence of his donations or the sumptuous style of his hospitality. He was alike distinguished for prudence in his own person and liberality towards others. His life was passed conferring blessings upon the tenantry over whom he exercised authority; and few men have lived, who, making no dis-

play, wrought a more marked or beneficial change upon the country in which they were placed. In his domestic circle the Earl of Fife was characterized by the purity of his taste. His houses were not only Galleries but they were Museums—containing all that could exalt the mind or enrich the memory. He was the patron of Art, and numbered among his friends the principal Artists of his day. He was one of those rare characters who lend dignity to station and shed lustre upon rank. He departed this life, Jan. 24, 1809, and was succeeded in his titles and estates by his brother.

Subsequent to the death of this revered Nobleman Fife House was sold to the Earl of Liverpool, and I am kindly informed by his Lordship, that when the Mansion was taken possession of the Pictures and Furniture had been removed.

Fife House therefore was sold, and we may conclude, the Furniture and Pictures were not retained—indeed, among the Collections of Prints “dispersed by public auction,” Walpole refers to that of Lord Fife. Works of Art therefore were distributed, and knowing the channels by which the Portrait of PRINCE CHARLES came into the possession its present owner, there can be no doubt but this Painting was disposed of.

Up to this point the history of the Portrait is

clear as a demonstration should be. We know where it was, what became of it, and where it is. It would however be very satisfactory, and give the crowning proof, could we obtain the evidence of the illustrious Earl. His word will establish all beyond the reach of argument. But he is dead. Nevertheless, the Printing Press allows the voice to sound through all future time. The Earl even now may speak, and what he knew or thought we may as accurately learn as he were living to inform us.

Therefore once more reverting to the means which previously had afforded me so much and such unexpected assistance, I again consulted books, hoping that the Earl might have printed a Catalogue of his extensive Collection. Those authors I first looked into were silent on the subject; but in "Lowndes' Bibliographer's Manual," a work chiefly known only to persons of my trade, I found the following brief notice, which made me sanguine that I should ultimately obtain what I desired.

"FIFE, LORD.—A CATALOGUE OF LORD FIFE'S COINS AND MEDALS.—1796. 4to.

Privately printed."

After reading the above, it struck me that though no mention was made of any printed Catalogue of the Earl's Pictures, nevertheless in all probability such a List was concocted, and must be in existence.

My delight therefore may be imagined when there was at length discovered a quarto Pamphlet of fifty pages, having a title which runs thus :—

“ C A T A L O G U E
O F T H E
P O R T R A I T S A N D P I C T U R E S
I N T H E
D I F F E R E N T H O U S E S B E L O N G I N G T O
T H E E A R L O F F I F E .

1798.”

There is no printer's or publisher's name, but on the title-page is written in a fair lady's hand “ *G. C. Anderson—Given her by the Earl of Fife,*” as if to inform us that the work was intended only for private circulation.

When I first obtained this to me precious document, I was overjoyed, but in a little time I again grew sad. A single copy of a work I found was but a dubious proof. Testimony, however high, I was told should be corroborated. In vain I appealed to paper, print, signs of age, and evidence of discovery. I could only silence, I could not always convince the questioner.

The history of the Picture, accompanied by references to numerous individuals, I found was more

acceptable to the generality of persons than this conclusive testimony, which, my being by trade a Printer, may have induced them to look upon with suspicion. I despaired of ever meeting with another copy. I was not certain there was another in existence.

Fortunate however beyond my expectation, I am now enabled to state that a Catalogue, evidently a reprint from the one in my possession, belongs to Col. Tynte, who resides at Halswell, near Bridgewater, in Devonshire. By the kind permission of the owner I have been allowed to compare the two. The title-pages agree, and in other respects there is no important difference; excepting the Preface is enlarged in Col. Tynte's copy, which bears the date of 1807, and consequently was issued nine years subsequent to the impression of which I possess a specimen.

To the kindness and liberality of Col. Tynte I am indebted for much interesting information concerning the Earl of Fife, whom that gentleman knew personally. The Earl during the latter part of his life was afflicted with loss of sight, and Col. Tynte narrates that at this period the revered Nobleman accompanied him through Fife House. When they came to a picture the Earl described the subject—pointed out its peculiarity, and expatiated upon the merits of the artist. So deeply had every work of

Art been studied, so familiar had every beauty they displayed become, that though no longer able to see, the minutest particular was enlarged upon ; and no better tutor could have been procured, or more eloquent companion desired, than the Nobleman whose ardour age had not damped, and whose imagination misfortune appeared only to have quickened.

The love of Art is by this incident pathetically illustrated, and proof equally strong is given in the Earl's Catalogue of the sincerity of his taste and the elevation of his feelings. He would seem to have been superior to the affectation of superiority. The little Work is dedicated to

“ BENJAMIN WEST, Esq.

PRESIDENT OF THE ROYAL ACADEMY.”

The Peer, when contemplating Art, forgets his rank, discards his title, and seeks a Patron in the artistic chief. A finer compliment has not been paid, and Francis stooping for Titian's pencil sinks beneath it—the impulse of a moment fades before the acknowledgment deliberately made and publicly avowed.

Following the Dedication there is a short Preface, which, as it bears directly on the subject, and affords much intelligence that is most material to the present history, shall be here extracted.

“ PREFACE .

“ **B**EING possessed of several good Portraits which belonged
“ to my family, I began, forty years ago, to make additions to
“ them. I have lately had an opportunity of increasing my col-
“ lection, so that, I believe, there are few more numerous.

“ I have always considered the Coins, Medals, and Portraits,
“ of different ages, as very intimately connected with the History
“ of the countries to which they belong. To the lovers of History
“ and of the Fine Arts, they must be peculiarly interesting.

“ My chief object, with regard to my Portraits, was to ascer-
“ tain the Person represented, the Artist, the Date, and the
“ Connection of the Person with different Families; leaving, in
“ general, the character and transactions to be gathered from
“ History and Biography.

“ It is much to be regretted, that scarce any of the ancient
“ Portraits, have either the name of the artist, the person, or
“ date on the picture, so that I was obliged to take a great deal
“ of pains, from Prints, Medals, and History, to find them out;
“ and I flatter myself, that in general, they are pretty well
“ ascertained. The dress of the different reigns in which they
“ lived, was a great help; as before this century, very few people
“ presented themselves to a painter, except those who were of
“ great families, or remarkable for their actions in the service of
“ their country, or for some other extraordinary circumstance, so
“ that the field for enquiry was not so extended, as lately, when
“ every body almost who can afford twenty pounds, has the portraits
“ of himself, wife, and children, painted. Those, therefore, who
“ collect next century, even with the aid of the annual Exhibition,
“ will hardly be able to find out the numerous bad painters, and
“ the uninteresting obscure persons so represented.

“ It is surprising how often curious old portraits are found in
“ places, where nobody almost would ever think of looking for
“ them. They are found thrown out of many houses for lumber,
“ the name of the Artist, and Person represented, being unknown ;
“ or are sold to pay debts, or to make way for the modern fashion
“ of papering rooms. I know many houses, where very fine Por-
“ traits are put up to garrets, and neglected, while their places
“ are supplied with an eight-penny paper.

“ I have lately had the good fortune to purchase many curious
“ Portraits and Pictures smuggled over from France, since the
“ beginning of the Revolution there. The royal Portraits were
“ brought from many different places : I began to collect them
“ long ago ; many of them are very rare, and in great pre-
“ servation.”

Here ends the Preface to the Catalogue in my
session ; but in the copy belonging to Col. Tynte
e appended remarks upon the Costume worn dur-
g the reigns of some of the English Sovereigns,
ginning with Mary and ending with George I.
ese observations not being of importance to the
esent investigation are not inserted in this place ;
t they could not be passed over without notice,
ing of considerable value as illustrating the pains
e noble author took to ascertain every fact which
uld enable him to arrive at a just conclusion.

In more than one instance allusion is pointedly
ide to the means employed by the Earl to discover
ery particular concerning the Portraits he added
his Collection. He seems not to have spared
y labour to ascertain the authenticity of those

works he became possessed of, and appears to have been aware of all the dangers or difficulties by which his inquiries were surrounded. He sought to justify the Portraits by reference to Coins, Medals and History, and tells his reader for what purpose he was thus studiously inquisitive.

“ My chief object with regard to my Portraits was to ascertain
“ the person represented, the Artist, and the date.”

A little lower down, the Earl, as if strongly impressed by the recollection of the trouble which his labours had cost him, refers to this matter a second time, saying :—

“ It is much to be regretted that scarce any of the ancient Portraits
“ have either the name of the Artist, the person or date on the
“ Picture, so that I have been obliged to take a great deal of
“ pains, from Prints, Medals, and History, to find them out.”

Thus, while the Earl knew the proper and only legitimate course to be pursued, his investigations were carried on with energy; and his wealth and station would procure him information and opportunities not accessible to the majority of persons; and therefore when the noble inquirer after truth subsequently adds, “ I flatter myself they are pretty well ascertained,” perhaps there is no man living who has a right to oppose his conjecture to the judgment deliberately pronounced by one so well qualified to decide and so studious of correctness in all

his statements. The satisfaction so forcibly expressed creates a confidence which is greatly increased by many of the Portraits referred to in the Catalogue not having any name, date, or author appended.

Positive and negative evidence is thus afforded; and though the Earl makes no mention of the fact, it must not be forgotten that, being particular to learn "the person represented, the Artist, and the date," he would require a pedigree with every work of which he became the purchaser. This is so obvious as not to need I should insist upon the circumstance. To demand the history, and challenge the party wishing a sale to adduce proofs in support of pretensions was only a natural proceeding. It was not so much a matter of course that the Earl should record all the information he received. When pledging his word for the character of a painting, he, conscious of his integrity, and contemplating no possible disposal of his property, would regard the point as settled and placed beyond dispute. Assured of the confidence of all who knew him, and aware that he merited their trust, he would take no care to make those notes which a modern dealer would preserve. Therefore we must regard any positive declaration contained in the Earl of Fife's Catalogue as the personal assertion of that Nobleman; and, as such, it is not to be subjected to the same examination we should use to test the guess

of an ignorant pretender. He was no trader practising on credulity in the hope of gain, but a Peer putting forth a statement for which his sincerity was pledged, and from which his learning and his acumen were to be inferred. Whatever he declared we may rest assured the Earl had the power to substantiate.

The reader therefore will probably think the matter fairly concluded, when he learns that the Catalogue of Paintings contained in Fife House names the very Picture which is now the property of the writer, and the subject of so much dispute. The direct evidence of the Nobleman, who, residing so close to the locality of York House, and living so near to the time of the death of the second Duke of Buckingham—who had so much zeal to prompt his inquiries, and such ample learning to protect him from imposition—ought perhaps to be admitted as decisive. The proof contained in a testimony of this kind is certainly entitled to more than common respect. It is clear, definite, and positive. There is no mistake as to the Painting indicated, or qualification inserted as to the words which characterize it. The Earl in language not to be misunderstood announces his knowledge of a fact :—

“*Charles I.* when Prince of Wales—3 quarters. Painted at Madrid, 1625, when his marriage with the Infanta was proposed. *Velasquez.*”

“This Picture belonged to the Duke of Buckingham.”

This occurs at the thirty-eighth page of the Catalogue, under the head of the "First Drawing Room" of Fife House.

Though I am most desirous to do every justice to the high and honorable character of the Earl of Fife, no assertion made by any author ought to be treated with contempt, merely because it is opposed to the declaration of that Nobleman; and Pennant's allusion to this Picture should therefore be properly considered. The writer of "Some Account of London" speaks of a "HEAD of Charles I. when Prince of Wales," and the owner of Fife House calls the Portrait "3-QUARTERS." Both are obviously referring to the same Picture, there being no other to which the after description about Madrid, &c. would apply. Pennant however was far more an antiquary than an artist; and the possessor of any object is certainly the person who should know most about it. Pennant's mistake is easily accounted for. In the "Little Drawing Room of the Hall" of Fife House, page 36, mention is made of a HEAD of Charles the First by Old Stone—and nothing was more probable than that the recollection of a man uninterested in pictures should have become confused, and the two representations of the same original have been by him confounded. There is evidence that such was actually the case, for Pennant in the first edition of his book does not give the name of Velasquez correctly, but that writer calls

the artist "Velasco," plainly showing that his memory on this subject was not very clear or retentive.

Moreover Pennant like many others may not have been familiarly acquainted with the terms which mark the various kinds of portraits. In proof that such knowledge is not universal, I can adduce the Auctioneer who conducted the Sale at which I purchased the Painting. That gentleman in the Catalogue of Sale described the work as "half-length." The Earl of Fife even does not apply the term "3-quarters" in its modern sense, or with what would at present be esteemed technical correctness. The Picture is strictly a "Bishop's half-length" or "knee-piece," the phrase "three-quarters" now being used to indicate a portrait which is three-quarters of a yard long or deep. This mode of distinguishing a work of Art by the draper's measurement may not have been, when the Earl printed his Catalogue, generally accepted, and for popular use the sense in which his Lordship applied the term was best suited.

By the majority of persons visiting Bond-street the Picture was called a "three-quarters," and I do not remember that any save professional visitors made use of the arbitrary phrase by which it would in the studio be designated. A more direct proof of the general interpretation of the words was af-

forded in the critiques which appeared in the daily and weekly press. It would be idle to suppose the writers were unacquainted with the every-day meaning of common-place terms in general use. The nature of their remarks showed the authors had a knowledge of Art, but it was necessitated by the sphere in which their observations were to appear that every word should be employed in its common acceptation. More than one of the critics, wishing to give their readers an idea of the size or character of the Portrait, stated that it was a "three-quarters," and not one designated it by its technical title.

Letter to the Editor.

In the Fife Catalogue I find no technicalities, but only such words as would be understood by the Public at large. The phrases there seen are simply "a head," "a half-length," "a three-quarters," and "a whole-length." Taking these terms in connexion it is at once seen that they are meant to be applied to the divisions of the figure, and that which is now called "a knee-piece" or "Bishop's half-length" would be the "three-quarters" of the Earl, since it portrays three parts of the figure, the lower fourth being omitted.

Letter to the Editor.

(There is however a further difference to be detected between Pennant's allusion to the Portrait of PRINCE CHARLES and the Earl of Fife's expressed opinion. The former informs us the Picture was "supposed" to be, and the latter without qualifying

his assertion pronounces it *to be* the work of Velasquez. There is a great distance between the two assertions; but as Pennant was not clear in his recollection of the gross and outward character of the Painting so also may he have forgotton the precise nature of the information he obtained concerning it. That writer is obviously only endeavouring to report what he had been told. He is not bringing forward any opinion of his own, for he advances no argument in support of his assertion, which there is no reason to suppose he meant should cast a doubt upon the Earl's authority—so I shall here take leave of Pennant, on whose mistakes perhaps too much space has been bestowed.

The concluding sentence found in the Earl's description of this Portrait is most remarkable:—

“ This Picture belonged to the Duke of Buckingham.”

As there were two Dukes of Buckingham to which the remark would apply, it is to be regretted that his Lordship did not state to which the observation alluded. In all probability however it referred rather in a general sense to the Collection, than directly to either of the noblemen who wore the title.

I am tempted to draw this conclusion by the internal evidence which the Catalogue affords. The pic-

tures therein specified were not all contained in Fife House. Indeed the London residence of the Peer held fewer works of Art than either Duff House, which was graced by the largest number, or Rothe-may House, which was adorned by many more than the mansion on the banks of the Thames. The whole nevertheless can be viewed only as one collection, and so the Earl evidently regarded them, since they were by him associated in the same Catalogue.

Turning over the leaves of this most interesting record of the industry and taste of a departed Nobleman, more portraits representing the members of one family are found than we should expect to meet with, especially when we consider the family alluded to though famous in history was never popularly great.

PAGE 18.

"*Duke of Buckingham, George Villiers.* He was created Duke
 "of Buckingham, May 10, 1623, and the patent was sent
 "to him to Madrid, where he was then with Prince Charles,
 "negotiating a marriage with the Infanta of Spain. He was
 "assassinated at Portsmouth, August 23, 1628, by Lieut. John
 "Felton. He married, May 16, 1620, the only Daughter of
 "Francis Manners, Earl of Rutland—3 quarters. . . *Vandyke.*"

PAGE 19.

"*Catharine, Marchioness,* afterwards Duchess of Buckingham.
 "She was the only Daughter of Lord Rouse, afterwards Earl
 "of Rutland. After the murder of the Duke her husband, she
 "married Randolph McDonald, Earl of Antrim.....
 "..... *Cornelius Jansen.*"
 "This picture came from the Buckingham family to James West,
 "Esq. Secretary to the Treasury."

PAGE 21.

“*James, Duke of Richmond*—with a large Greyhound. He
“ was the son of Esme Stewart, Duke of Richmond, and nearly
“ allied to Charles I. He offered to suffer for him at his death,
“ and had always had the greatest affection for him thro’ the
“ whole of his life ; and was supposed to die of grief, March 30,
“ 1655. His Duchess was Mary Villiers, Daughter to George,
“ first Duke of Buckingham.
“ This picture was purchased from Lord Oxford’s Collection.
“ *Vandyke.*”

PAGE 44.

“ *George Villiers, Duke of Buckingham*, when young—small
“ head.” *no name.*

PAGE 48.

“ *George Villiers*, afterwards Duke of Buckingham—3 quarters.”
..... *no name.*

Here are five portraits illustrative of a single family. Two of these are authenticated by other testimony than that of the Earl of Fife. Mr. West, Secretary to the Treasury, is by name appealed to in one instance, and the Earl of Oxford is by inference made to substantiate the originality of another work.

The united evidence which declares the portraits that had belonged to the Buckingham Collection were to be bought during the Earl of Fife’s lifetime, would tempt us to believe that other specimens of the York House Collection must also have been purchased. Such works were evidently in the market, and probably did not then procure very large sums. Few

persons formerly cared to collect portraits, and the Earl of Fife having a taste for that species of painting no doubt had frequent opportunities of gratifying it. The reader therefore will not be surprized to learn that the Catalogue contains further reference to the Buckingham Collection. At page 17 the Earl informs us, when describing a "curious" portrait of Charles I. "This picture was painted for the Duke of Buckingham." At page 19 of a group representing "James the I.'s Family." we are told "This picture belonged either to the Earl of Strafford or to the Duke of Buckingham." Rubens was the painter, and for numerous reasons which are easy to imagine any one would on supposition give it to the favorite of James—but the Earl of Fife appears to discard conjecture, and, where a doubt exists, to take pride in pointing it out. This noble candour wins our confidence, and we can with more security trust the assertion of one who displays such caution in his statements. When therefore the Earl by an unqualified assertion pledges his word that the Portrait of "CHARLES I. when PRINCE of WALES" once belonged to the Duke of Buckingham, unless strong grounds for disbelief could be adduced, it would argue only a wanton incredulity did we refuse to accept such evidence.

The reader knows the ample basis there exists for assuming the Duke of Buckingham would possess the Portrait. Nothing short of positive proof could

be of any force against that deduction, drawn from no partial view or isolated fact. But when reason is in her conclusions confirmed by the actual testimony of one who possessed such ample means of judging, and had no interest or desire to misstate, then are we rendered certain of that which before was not to be denied, and what once we owned was probable now takes its place among the things we know.

Convinced of the fact which is thus substantiated, the reader may wish to learn by what source the most interesting Portrait of the most interesting of the British Sovereigns came into the possession of the Earl of Fife. On this matter no information is afforded. In the course of the Catalogue however, since reference in no fewer than forty-two instances is made to the persons who formerly possessed certain Pictures, or to the places whence they were obtained, it is probable the circumstances of this Painting's history were a few years ago so generally known as to render any particular statement unnecessary. Facts that were notorious are now forgotten; and it would be vain to seek to gratify a curiosity which could not materially enlarge our knowledge or strengthen our convictions.

The Earl of Fife however in his Preface enables the reader to indulge his imagination, and could we interpret every allusion therein made he probably

refers to the very incidents we are interested to learn. We cannot now perceive the point of every sentence, but we can understand much of what is written in a literal sense. "The Royal Portraits," says the noble author, "were brought from many different places: I began to collect them long ago." "It is surprising how often curious old Portraits are found in places where nobody almost would think of looking for them. They are thrown out of many houses for lumber or sold to pay debts." Perhaps in these few words the history is related. The work of Velasquez I shall prove was never till lately properly seen, and therefore could not be rightly estimated. There is, from the circumstances that caused it to be executed, good reason to suppose it was viewed as one of the "curious old Portraits" of which the Earl makes mention. The second Duke of Buckingham's property was at his death "sold to pay debts," and his Pictures may have been regarded as "lumber," parted with to Brokers, and afterwards have been "found in places where nobody almost would ever think of looking for them." Such may have been the case, for the "long ago," when the Earl began to collect "Royal Portraits" "from many different places," was a strange time. Debauchery during the reign of Charles the Second made men care for little else save such things as gratified their appetites. When James succeeded to the throne, the kingdom was distracted by religious hatred and political animosity. With that

time began the dark age of Art, even as the Genius of Painting refused to linger in the country which denounced the religion that in Italy had fostered her children. It is certainly a strange coincidence that when "No Popery" resounded through England there were no genuine artists resident in the kingdom. During such a period valuable pictures may indeed have found their way into strange places; and what a graphic comment on the time in which he lived is the Earl of Fife's remark—"I know many houses where very fine Portraits are put up to garrets, and neglected, while their places are supplied with an eight-penny paper."

I am inclined to think the Earl, in the vicinity of York House, picked up a large portion of those works which constituted "*the part*" of the Buckingham Collection, or those paintings which were not sent by Trayleman into Flanders and there sold. I am led to this conclusion by the evidence contained in the Catalogue which specifies paintings that when gathered into a group could hardly have belonged to any private individual. There are more portraits representing the Royalty of James the First than that of any other monarch. Five of the King who disliked the "limner's craft"—three by Vansomer and two by Jansen. One of the Vansomers was a whole-length and another an equestrian portrait with a view of Holyrood House. Four of James's mother, Mary Queen of Scots. Two of Anne of Denmark,

Queen to James the First, one of which represented her immediately after her marriage. One of Christian IV. of Denmark, the Queen's Brother. Several of the Royal Children. One a family group depicting Prince Henry, Prince Charles and Princess Elizabeth. Two of Prince Henry. Three of Princess Elizabeth—two when a child, and one portraying her and her husband the King of Bohemia, with her six children. One of James's Tutor, another of Rizzio, and not one of Darnley. Five of Charles the First, one of which displays him in the dress he wore at the marriage which the Duke of Buckingham principally negotiated, having escorted the Royal Bride from France. There is even a likeness of Somerset—in fact a perfect group illustrative of James's reign, and such a group as chance would scarcely bring together, or any other than Villiers have the power to collect. After James the First the chain appears disjointed. Of Charles the Second's reign the illustrations are imperfect, but there are many of his mistresses portrayed, which accords with what we should anticipate from the known depravity of the second Duke. Subsequent to this date there appears a gap, and the Earl's Galleries exhibit few likenesses of the after monarchs. Of those however who preceded James the First there are numerous specimens—these again inducing the belief that the scattering of some large Collection of "curious old portraits" enabled the Earl to enrich his mansions with works which wealth at the present day could scarcely purchase.

The reader however may be disposed to think I insist too strongly on this point. I beg to state I advance my opinion only. I do not for an instant assume the Earl procured no picture from any other source than that to which allusion has been made. In the Catalogue is mentioned a Likeness of the Earl of Pembroke, which was left as a legacy by Mr. Baird of Auchmedden to the Earl of Fife. Mr. Baird possessed a fine Collection, to some of which reference is made in Walpole's "Anecdotes of Painting." I possess a small Picture of high finish and masterly execution, on the stretcher of which there is the seal of Mr. Baird.

It is known that during the Rebellion the works of Art belonging to the Crown were seized and sold. Some of these the Earl may have purchased: but it must be equally remembered all of these were marked, and therefore could easily be recognized. I have in my possession at the present time a Picture that bears the sign which indicates it formerly belonged to Charles the First. Such of the Royal Collection as the Earl of Fife obtained he would be enabled to particularize, and, in the Catalogue, certain pictures are thus distinguished. The number however is but small, being no more than two, and concerning one of these two he speaks doubtfully: whereas, independent of the Portraits of Buckingham, three pictures are mentioned as having belonged to the Duke, and another is particularized as having probably

been in that nobleman's Collection. Many more beside these may have once graced York House, for on the paintings that were there hung was placed no mark whereby they might be subsequently recognized.

Moreover it is not likely the Earl of Fife obtained many of the Royal Pictures, because, after the Restoration, the greater portion was recovered by the command of Charles the Second. Wherefore, seeing fact forbids us to trace the Earl of Fife's numerous and costly Galleries from the Palace, we are by necessity almost compelled to derive them from York House, which had been pulled down and its contents dispersed.

The Pedigree of the Picture having been traced, and every fact that has come to my knowledge having been fairly stated, there nevertheless remains another kind of evidence to be sought. Unless the author's hand can be detected in the work, proof of its authenticity confounds the judgment rather than assures the mind. I trust to be able to bring forward no dubious proof or slight authority in favor of the Portrait being by Velasquez; but before I do this there is something to disprove. Vandyck is so well known as the painter of Charles the First, that there need be no wonder expressed if there is in England a disposition to attribute every well-executed likeness of the Monarch to that Artist. It was

therefore only natural that my Picture should be pronounced to be the Fleming's work.

At first sight sufficient may catch the eye to mislead opinion for a time: but on studying the subject, there on every hand starts up so much opposed to the primary impression that it cannot be maintained. The countenance discloses a youth which it is doubtful if he who afterwards became the Painter of the English Court ever witnessed in the face of Charles, and which it is certain he never drew.

Mr. Carpenter, in his most valuable ^{best} Memoir of Sir Anthony Van Dyck" clearly establishes that the Artist was in England in 1620—but there is no evidence that he then even saw the Prince, and assuredly no reason to conjecture he painted the Portraits of any of the Royal Family. His stay in England appears to have been brief, since he probably landed with the Commissioners from the Hague in January, and took his departure on the 28th of the ensuing month. He is said to have painted portraits during his short residence in this kingdom, but had he executed any of Royal consequence, these certainly would have been specified. There is no proof he was commanded by the Prince to exercise his talent, but there is a belief that because of his first visit he was not introduced to the King, Vandyck was disappointed, and quitted England in chagrin.

If in 1620 Vandyck painted a Portrait of CHARLES, it is extraordinary that he should not have been again employed until twelve years had elapsed. Walpole, in his life of Mrs. Beale, quotes a passage from the Diary kept by that Lady's husband concerning a portrait of Nicholas Lanière—"This was the picture which being show'd to the King, Charles the First, caused him to give orders that V. Dyck shou'd be sent for over into England." This sentence clearly supposes his Majesty to have been unacquainted with Vandyck's genius previous to the day when he saw the likeness of Nicholas Lanière, and therefore indirectly asserts that the Artist had not painted the Royal Portrait in 1620. However, as Mr. Carpenter justly observes, "The circumstances which led to Van Dyck's journey to England in 1632, are unfortunately involved in obscurity." The most full and satisfactory account by Bellori distinctly states "That it was Lord Arundel who in the first instance introduced him to the notice of King Charles, and gives Sir Kenelm Digby as his authority for all he relates, having met that gentleman in Rome when he was resident from Henrietta Maria to Pope Urban VIII." This explanation, if it be accepted, to the rejection of all others, does not suppose Vandyck to have painted the Prince, but offers reasons why the Artist should not have done so. Lord Arundel and Buckingham were enemies, and the imperious Villiers, then at the height of favor, and at the top of power, would have permitted no courtly influence to have been exercised by his foe.

On the subject of Vandyck's first visit Mr. Carpenter pointedly remarks

"The mutual dislike which existed between that Nobleman (Lord Arundel) and the Marquis of Buckingham, would at once account for Prince Charles not coming forward as the Patron of the young Painter. The Prince was then much under the influence of Buckingham, who, it may be presumed, patronized Daniel Mytens, as there is a Portrait painted of this favorite by Mytens in the printed Catalogue of Charles the First's Collection, who appointed Mytens one of his Painters immediately after his accession to the throne."

Mytens was a man of talent; and even after the death of his Patron, was of sufficient consequence to display his displeasure when Vandyck was nominated "Principal Painter in ordinary to their Majesties." The King even thought sufficient of Mytens to sooth him by an assurance that employment enough could be found for him and for Vandyck.

But of all this, and more, did I not fear to weary the reader by too minute a narrative, there is but one conclusion to be drawn; and against every deduction which the facts allow, there is but one record of dubious meaning to be opposed.

"Jovis XXVI of February 1620"

"By Order dated XVI of Feb^r 1620"

"Anthony Van-
"dike in reward
"for Service

"To Anthony Vandike the some of one hun-
"dred pounds by way of reward for special
"service by him pformed for his Ma^{tie} without
"accompt imprest or other charge to be sett
"uppon him for the same or for any part thereof."

This Order it will be seen mentions some particular service done for His Majesty James the First, but does not allude to any duty performed for the Prince. The service moreover appears to have been of an extraordinary kind, since it is called special. The date of the order proves that Vandyck and the Commissioners from the State of the United Provinces were in England at the same time; and, as Mr. Carpenter well remarks, "There are strong reasons for presuming Vandyck to have accompanied them." To fully understand these "strong reasons," it must be remembered that Rubens, who was Vandyck's master, had repeatedly acted at foreign Courts in a capacity perfectly distinct from the practice of his profession, which nevertheless he continued at the same time to exercise. It was natural when the favorite Pupil of that exalted and influential Teacher desired to visit England, some pretence should have been found to attach the young Artist to the Embassy, in order to render less speculative the result of the journey. The kindly disposition of Rubens would have strained a point to confer such a favor, and there is no cause to doubt he possessed the influence to obtain it. At the Court therefore, if this conjecture be accepted, Vandyck's appointment may have necessitated *ordinary* service. The *special* service must have been some office performed for the benefit of the English Monarch, who, in the order for payment commands no questions to be asked or deductions to be made.

Little outrage would be done to King James's character did we suppose a bribe was given to the servant of a foreign State ; but there is no cause to imagine the dignified term "special service" would have been applied to any usual or customary act, such as the pursuit of Vandyck's ordinary occupation of Painting. What the "special service" really was I cannot pretend to determine, it being far easier to show what a thing is not than to define what it really is. I felt however very anxious to have this point, so far as it might be possible, cleared up, and I presumed to address Sir Nicholas Harris Nicolas, requesting that gentleman would oblige me with his opinion. When I wrote the letter I hardly ventured to anticipate my request would be honoured with any reply ; for, independent of my having no claim to notice, I knew that the attention of Sir Nicholas was much engaged. The reader consequently will understand the feelings with which I read the following most kind and liberal reply.

" Torrington Square, ...
 " 20 August, 1846.

" Sir,

" I assure you I should be most happy to give you any
 " information in my power respecting your remarkable picture ;
 " but I cannot answer your question satisfactorily.

" I am not acquainted with the minute particulars of Van-
 " dyck's life. I supposed that Mr. Carpenter had exhausted the
 " subject.

"With respect to the entry in question I can only submit
this to your consideration :—

" I. Is not the date in fact 16 Feb. 1621, as the
" year was then calculated from the 25 of March ?
" This may be important.

" II. ' Special service'—if these be the words of the
" record—tend to shew that Vandyck was in pay
" for ' ordinary service' and hence that the £100
" was given for some unusual service—such as
" going abroad by the King's command.

" III. I do not think it likely that you will find the
" ' Special service' more fully described.

" I have not Mr. Carpenter's book, and cannot judge
" from the entry itself ; but I fear if I had a copy of the grant
" before me I could draw no useful inference from it. I should
" rather like to know if the Prince has the *Garter* on, and mi-
" nutely how the order is represented.

" I remain, Sir,

" Yours very obediently,

" N. HARRIS NICOLAS."

" Mr. John Snare."

The permission which the concluding passage of
the foregoing accorded, gained me the following
most courteous communication.

" Torrington Square,
23 August, 1846.

" Sir,

" I have to thank you for answering my question about the
" *Garter*. My object was to assist in *fixing* the *date* of *your pic-
" ture*, but the *Chain* proves nothing. Had the badge been worn
" to the *Ribbon* it would have done so.

" I suspect there must be some mistake in the date of the
" payment, though perhaps not one that is material; for you will
" find that neither in 1620 nor in 1621 did the 26th of February
" fall on a Thursday. I still think the gift was called 'special'
" to distinguish it from ordinary fees or wages.

" I remain,

" Sir,

" Your very obedient servant,

" N. HARRIS NICOLAS."

" Mr. John Snare."

By so high and distinguished an authority the confirmation of the opinion expressed by Mr. Carpenter, leaves no doubt as to the fact whether Vandyck did or did not paint the portraits of the Royal Family of England in 1620. The question appears to be decided. I however heard so much of Vandyck, and so many used that artist's name with such seeming confidence, that I put the matter to a test which under other circumstances perhaps I should not have been justified in adopting. I disguised my real sentiments, and pretended to be convinced the Picture was a Portrait of PRINCE CHARLES by Vandyck. When practising this artifice, I anticipated I should learn the grounds on which the opinion so frequently advanced was based. I thought there must be some evidence that I was unacquainted with; for it seemed improbable that a judgment so boldly uttered and so generally expressed should be no more than an off-hand assertion; yet, after all, I was not able to discover it had any other support than simple conjecture,

or that it was more than the shadow of a surmise. When I attempted to grasp it, I found it was not a thing of substance. As I approached so it appeared to fly before me. I wrote to many who had talked loudly; but when I said the Painting was a Vandyck these persons turned round and demanded that I should bring forward proofs. If to others, who had been equally direct in their assertions, I addressed a request that they would oblige me with some evidence in corroboration of their judgments, I received in return most qualified answers. In short, I found that if I presumed to assert the Painting was by Vandyck, there would be as great opposition offered to that conclusion as there ever had been to its being the work of Velasquez. I discovered also that while I had found decided proof in favor of one Author, no one was prepared to adduce any evidence direct or conjectural in support of the other Artist. And without wishing to infer too strongly from this negative testimony given by so many different parties, I may nevertheless allude to it as affording a kind of passive support to my former convictions.

There were however a few who spoke of Vandyck's style, and pointed to the Portrait of PRINCE CHARLES as exhibiting signs of that Master's manner which were not to be mistaken. It is easy to assume a show of confidence; and boldness of assertion sometimes disguises the weakness of the judgment. I will not mention the names of those by whom this

opinion was expressed, for a more unfortunate conclusion could not have been drawn.

The evidence which the work presents against the style of Vandyck is so plain to be perceived, and so broad in its expression, that the proof in this respect is perhaps better than any to which allusion can be made. The matter is so perfectly clear that a statement opposed to it ought never to have been hazarded.

I shall, in reply to the persons who have declared they saw in the Painting the hand of Vandyck, here compile only from those works which are of acknowledged authority; and the testimony of critics who, after having devoted themselves to the study of Vandyck's genius, have expressed opinions which the world has hitherto been content to accept, will surely decide the point.

From the Life of Vandyck in Smith's "Catalogue Raisonné," we learn Anthony Vandyck was born at Antwerp, in the year 1599. He entered Rubens' school in 1615, and ultimately became such an adept in imitating the style and coloring of his master, that the latter candidly owned he could teach him nothing more, and the time had now arrived for him to visit Italy.

The order quoted from Mr. Carpenter's work at

page 112; proves Vandyck to have been in England during February 1620, and the authority before cited gives the same year as that on which he commenced his journey towards the South.

Every writer mentions Vandyck's style prior to his visiting Italy to have been the close reflection of that of Rubens. Sir Joshua Reynolds, in "a Journey to Flanders and Holland," notices that several of the pupil's early works are mistaken for the productions of his master; and he observes that this circumstance shows sufficiently how much the first manner of Vandyck, was like that of Rubens. "He is almost the only instance of successful imitation: however he afterwards had a manner of his own."

Such then was the style, or rather imitative manner of Vandyck, during the only period when he could possibly have painted the Portrait of PRINCE CHARLES. Those who have asserted they saw the hand of Vandyck on the canvass seemed not to have been aware that had his pencil touched it, the painting would have appeared like Rubens. No one however has hitherto discovered any resemblance in the work to the peculiar, striking, and well-known manner of the mighty Peter Paul; and as I do not expect that anything of the kind will ever be detected, it would be unpardonable did I make a boast of refuting that which there is no chance of being advanced.

I pass at once to the changes which Vandyck's style subsequently underwent. At Venice the glorious works of Titian, Giorgione, and Veronese, induced him to discard much of his Flemish manner, and to assume a more elevated and refined style. Subsequently, on visiting Genoa, he adopted the peculiarities of the Genoese masters. After that he went to Rome, Palermo, Florence, and other places: but none of the authors I have consulted mention that any further marked change of style was the consequence of his travels.

After a residence of five years in Italy, Vandyck returned to Antwerp in 1626. Speaking of this Artist, Mr. Carpenter observes —

“Considerable difference will be found in the colouring of Van
 “ Dyck's pictures. Those which he painted in Italy, and for
 “ some time after his return, partake of the richness and mel-
 “ lowness of tone, visible in the works of Rubens and the Ve-
 “ netian masters, and may be pointed out as being in his first
 “ manner, which Reynolds observes ‘supposes the sun in the
 “ room.’ He afterwards infused into this his first manner a
 “ portion of the silveriness of colour which pervades the pro-
 “ ductions of the Flemish school; and the pictures which he
 “ painted during the earlier period of his residence in England
 “ have this quality, being beautifully brilliant and delicate in
 “ the tints at the same time that they are solid and firm in the
 “ painting. These may be described as in his second manner.
 “ And it is unpleasant to be obliged to add that his later pic-
 “ tures are meagre and slight, and bear evidence of little labour
 “ having been bestowed upon them.”

It will be seen that the acute critic attributes justly no manner whatever to Vandyck previous to the visit to Italy. The pupil was, prior to that occasion, the mere reflection of his master, and had no style of his own. It was not until he had escaped from the nursery of Art, and in the world of reality had confirmed his judgment, that he took an independent standing, and by his individuality could among the crowd of mankind be known. Then founding his style upon the study of the greatest Masters, he painted those pictures the contemplation of which caused Sir Joshua Reynolds to write—

“He never afterwards had so brilliant a manner of colouring; it

“kills everything near it. This is Vandyck’s first manner,

“when he imitated Rubens and Titian, which supposes the sun

“in the room; in his pictures afterwards he represented the

“effects of common daylight; both were equally true to Na-

“ture; but his first manner carries a superiority with it and

“seizes the attention, whilst the pictures painted in his latter

“manner run a risk of being overlooked.”

This was the style which, with slight addition, Vandyck practised up to the period of his coming to England in 1632.

I was so anxious to witness some approved specimen of the Artist’s first manner of colouring, that I went into Yorkshire purposely to see the Portrait of Snyders, which belongs to the noble owner of Castle Howard:—

"This was painted in the best days of Vandyck, either before he came to England and made Portrait painting his profession, or before, like most other portrait painters, he undertook more than he could finish with spirit or care. The sober dignity of the attitude, the exact imitation of Nature in the head and hands, the industrious finishing of every part, and the exquisite colouring, show how much he had benefited by the works of Titian, the instruction of Rubens, and his study of simple Nature."

Dr. Waagen informs us "This picture was painted in the Netherlands, shortly before Vandyck came to live in England."

I will presume to give no opinion of that beautiful and justly esteemed Portrait, beyond what may be contained in the declaration of my conviction that in manner and style it is closely allied to the work in the National Gallery known as the Gervartius. Whatever difference the two Pictures may present belongs rather to the subject than to the artist. The same hand is at a glance perceived in both, and in each the method is alike. That which is perhaps the best known from its being more accessible to the Public, will therefore properly illustrate the present question; and, in accordance with the plan I have desired in every instance to adopt, I shall seek in the criticisms of respected authors the facts on which to rest my arguments. Of the Portrait in the National Gallery Dr. Waagen remarks—

"The rather simplified but very decidedly rendered forms are

trained with rare skill in the most admirable *impasto*, and so little painted over that you may follow the spirited touches of the pencil. With this the gradations are incomparably produced in the reddest yellow local tint, which is very near akin to Rubens."

Smith's "Catalogue Raisonné" contains the following observations on the same subject —

"This universally admired Picture is remarkable for the beauty, freshness, and variety of its tints, and the rich *impasto* with which it is painted or rather modelled."

Neither of the above descriptions would apply to the Portrait of PRINCE CHARLES, the colouring of which is characterized by a thinness, far removed from anything which the term "*impasto*" would denote. At this period of his career Vandyck painted with a full brush, and the material he employed was remarkably rich and unctuous. His portraits are indeed almost "modelled." The touch is spirited and very graceful, but at the same time it displays care and study. There is no haste—no dash to be detected, but every part is highly and equally elaborated. The "reddest yellow local tint, which is very near akin to Rubens," gives to his earliest works harmony and depth. They glow upon the canvass, and have a moist and luscious aspect, with a full sunny effect. Added to this is the well-known delight which Vandyck took in drapery, in the delineation of which he greatly excelled, but

which he always so rendered as to remind the spectator of his Master. Walpole observes —

“Vandyke had a peculiar genius for portraits; his draperies are finished with a minuteness of truth not demanded in historic compositions. His satins, of which he was fond, particularly white and blue, are remarkably finished; his back-grounds are heavy and have great sameness.”

In Vandyck's portraits the lines flow and interweave in an elegant but an artificial manner. Graceful they certainly are, but assuredly they are not simple. The fashionable refinement and studied dignity of a former day is always conspicuous in the attitudes and the display of the costume. Even when least constrained, as in the case of the two portraits referred to, the wish to make every line curve and sweep is to be detected.

Now, bearing in mind the foregoing comments, the reader would in vain look for their illustration in the Portrait of PRINCE CHARLES. The color is so very thin, that in many parts the canvass is rather glazed than painted. Everywhere it shows signs of haste; and I shall hereafter prove that there is a daring disregard of *minutiæ*. The touch is bold and broad, in its freedom repulsing any suspicion of care. The reddish yellow tone does not pervade the Portrait, neither is the material remarkably fat or juicy. On the contrary the pigment is somewhat dry and has a tendency to a chalky aspect. The drapery is

peculiarly simple: no part of the Picture is more remarkable than this, excepting perhaps the background, which is excessively full of light and discovers a most masterly originality. Whoever painted it possessed a fervid imagination, and a taste that was superior to the frivolous graces or fashionable airs of a day. The attitude is natural and devoid of all restraint. The lines do not twist or writhe. The drawing is free and large; but it has none of the serpentine beauty and narrowed prettiness in which Vandyck delighted. There is more, even in the countenance and figure, an historic breadth and severe simplicity, with a distribution of light and a disregard for effect, which Vandyck has left no evidence he ever attained or was capable of displaying. In fact, those things most admired in Vandyck this Portrait does not contain. Its beauty is of a different and of a higher order than the Fleming had conceived. No one who has studied the early portraits by Vandyck should for an instant be puzzled as to what artist did *not* execute the Painting of PRINCE CHARLES. To the later works by Rubens' pupil it bears not the most remote and distant general resemblance, although in thinness of color it approaches nearer to these than to the earlier productions.

To me it has often appeared to be surprising that there should exist a kind of zeal on the part of the general Public to claim this Picture for Vandyck.

There is nothing in the manner and style to attribute it to the principal painter of King Charles; but there is in those most dry and least tractable of facts, I mean *dates*, a positive opposition offered to any idea of Vandyck having produced it. When the artist was in England in 1620, PRINCE CHARLES was but twenty years old. The Portrait represents a person more advanced; and the reader well knows the influence which three years of activity will exercise upon the countenance after the immediate attainment of maturity. Moreover, if painted in 1620, why is allusion made to Spain in it? The Match was not so near its conclusion at that date as to induce a liberty of this kind, even had the original been a private person; and in a political personage such a license would be not only contrary to every usage, but opposed to every dictate of prudence or propriety. Some however have thought, or pretended to think, the Portrait was executed when Vandyck came to England in 1632. If so, King Charles was then nine years older, and the face does not represent a person so advanced. The introduction of any accessory referring to the Spanish affair would at that date have been an outrage on every sentiment of honor and of decency, and could not have been sanctioned. We must not forget that the unfortunate Monarch when on the scaffold, at the suggestion of Bishop Juxon, formally declared his adherence to the Established Church; and for that declaration we can only

account by referring to the suspicions which the Spanish Match had caused to be entertained. Therefore, on every hand, reasons spring up to prove the Portrait is not, *cannot* be the work of Vandyck, and to none of the other artists about this time in England could it be attributed.

Dobson owed his introduction to Charles to the liberality of Vandyck; and besides those arguments which apply with equal force to this painter as to Vandyck, there is nothing in the style or color which would lead us to imagine the native portrait painter of the period could have produced such a work. The manner of Dobson is solid, even approaching to heaviness. His back-grounds are poor and devoid of invention. His flesh tints are thick and ochrery, and his productions are esteemed rather for the likenesses than highly admired as pictures. He certainly was not equal to the armour in which PRINCE CHARLES is represented by Velasquez. There are some portraits by this author at Hampton Court, to which the reader can easily refer, to test the accuracy of my remarks; but the Earl of Ellesmere possesses the finest specimen I have seen by the master, who, however, in his best work, falls altogether short of the genius required to establish a first-rate picture. Dobson was born in 1610, and would therefore have been only thirteen years of age when the Spanish Match could have been alluded to, as, after 1623, it became one of those subjects

which no one about the Court would have boastfully retailed.

There is a Portrait at Hampton Court, (No. 102,) "A Dutch Gentleman, by Vander Helst," the carnations in the face of which do in a great measure approach to the vividness displayed in the likeness of PRINCE CHARLES. The method however is more careful, and the shadows are more designedly softened. The coloring is very bright and rich, but by it is conveyed no great idea of life or character. The greys are not very powerfully employed; the eyes are not particularly liquid or animated; the style is somewhat artificial or mannered; and there is a want of those signs of rapidity and daring by which the portrait in my possession is distinguished. Sir Joshua Reynolds speaks of this author in the very highest terms; but as Vander Helst never was in England, and PRINCE CHARLES did not go to Holland, it needs no argument to prove that the Dutchman did not paint the portrait of the Heir to the English Throne. Vander Helst was not born until 1618, and therefore, when the Spanish Match was agitated would have only been seven years of age.

Gerard Honthorst, born in 1592, lived at a time when he might have painted the PRINCE; but he never came to England until Charles had ascended the Throne. His taste for candle-light effects, and his somewhat dark and heavy manner, render it im-

possible he should be the author of a work so full of air and daylight as the one now under consideration.

Since no one has attributed the Portrait to, or even conjectured it might have been executed by, any of the other Artists of the time—for instance, C. Jansen, Vansomer, Mytens, &c. it would be a needless waste of space did I here attempt to show they were incapable of producing it. Indeed the Painting has appeared to puzzle the learned in such matters. No writer has hazarded an opinion as to what name could be appended to the Picture if that of Velasquez were disallowed. The public as a body, when mistrusting my announcement, have brought forward nothing to be substituted in its place. Stripped of its present title the work would be without a name, for no person hitherto has been able to guess at or invent one which would be appropriate for it. My conviction therefore receives something like a negative support from the absence of any evidence in favor of a rival claimant. On so weak a foundation however I am not content to rest. My belief is strong, and the proofs on every side are such as make me bold to maintain it. Nevertheless I must not allow my confidence to hurry me into negligence, and there are still some points to clear up. The reader reasonably expects to be informed of every particular relating to the disputed work. The size of the Painting, and the character of the Portrait, become now of importance ; and any allusions to the work found

in books by deceased authors grow to be of the highest value. The notices on this subject, met with in the pages of those authorities who treat on Art, command more than ordinary regard; for as there is no cause to suppose Velasquez painted more than one Portrait of PRINCE CHARLES, so there can be no doubt as to what Picture the words refer. A printed declaration however, no matter in what volume it may appear, is, after all, not more than the assertion of an individual. It is true that assertion is formally made and openly expressed, after it must have been duly considered. Under such circumstances it deserves more respect than would be accorded to an observation dropped in the course of conversation. Nevertheless it can be received as containing no more than the belief of the person who puts it forth, and, as such, of course it is liable to error. Writers on Art are not exposed to those suspicions which surround the Author of a political disquisition, but they are not entitled to the faith which is accorded to the Historian. The latter however, with all his zeal for accuracy, often invites correction; and the writers who treat of Art are apt to be speculative in their facts and prejudiced in their opinions. Too frequently they are hasty in their conclusions, and in the enthusiasm of the moment bring forward conjecture in a manner that causes it to be confounded with fact. Every passage therefore must be corroborated, and if it is incapable of being supported, a reasonable explanation of the source of error should be pointed out.

This is the right and only fit course to be pursued ; for, if books were to be looked upon as final proofs, many a beautiful picture would, by the carelessness of writers, be deprived of every claim to originality. Authors are known to copy one another, and thus to multiply mistakes. Where a writer cannot consult the original work, he is obliged to depend on the statements of those who have preceded him, and in a mere matter of fact it is not usual to name the party from whose work general information has been gleaned. Thus for ages a misstatement may be perpetuated and seem at length to be confirmed ; although it shall in the first instance have no better foundation than the surmise of an antiquated speculatist.

The reader consequently will view with respect, but not with superstitious reverence, the following extracts, in which will be found references to Velasquez.

In the "Lives of the Most Famous Painters," by De Piles, who attended M. Amelot, the ambassador extraordinary, into Spain, is to be found a clear and direct statement of a well-known incident. The fact is related without flourish or embellishment. The French author states—

"Velasquez ne fut pas moins heureux à peindre le portrait de Charles, Prince de Galles, qui se trouvoit alors à la Cour d'Espagne."

Hayley the Poet, in Epistle I. of his "Essay—
on Painting," writes thus—

" And thou, VELASQUEZ, share the honour due
" To forceful tints, that fascinate the view !
" Thy bold illusive talents soar'd so high,
" They mock'd, with mimic life, the cheated eye."

In a note to the above lines is contained the
following information :

" Don Diego Velasquez de Silva, the most accomplished of the
" Spanish Painters, was born at Seville, 1594, and closed his
" honourable and splendid life at Madrid, 1660. His Master
" was Pacheco, a Spaniard, who united the sister arts of Paint-
" ing and Poetry. Velasquez was patronized by the famous
" Olivarez, and had the honour of painting our Charles the
" First during his visit at Madrid : perhaps he contributed not
" a little to form the taste and passion for Art by which that
" Prince was so eminently distinguished."

It adds to the many obligations it has pleased
Miss Mitford to confer upon me, that to this lady I
am indebted for my attention being directed to the
above passage. In the letter which informed me
a notice of the Portrait was contained in Hayley's
Works, Miss Mitford kindly adds —

" Hayley was a very great Spanish scholar—his Library was rich
" in Spanish Books, and he made some very fine translations
" from an old Spanish Epic Poem—so that his authority is as
" good as any can be."

"The Portrait is mentioned in language less vague and brief in the second volume of Cumberland's 'Anecdotes of Eminent Painters in Spain.'"

"On the 17th day of March in this year Prince Charles of England made his entry into Madrid; that Prince honoured *Velasquez* with peculiar attention. He did not sit to him, but *Velasquez* took a sketch of him as he was accompanying King Philip in the Chase."

The learned editor of Pilkington's "Dictionary of Painters," in the Life of Velasquez, thus mentions the fact—

"A memorable circumstance occurred this year, which contributed still farther to bring into public view the talents of this unfortunate Artist. Charles Prince of Wales, afterwards King of England, came to the Spanish Court on a matrimonial visit, and being himself a great lover of the Fine Arts, paid *Velasquez* particular attention. He did not indeed sit to him, but *Velasquez* took a sketch of him as he was accompanying the King in the Chase."

The reader then sees reference is made by four authors to the Portrait of PRINCE CHARLES, and in the two first (De Piles and Hayley) he will find no more than a simple allusion to a well-known circumstance. Cumberland however enlarges on the fact, but he does so without bringing forward the authority on which he presumes to add to the former statement. The writer of the "Dictionary" clearly follows the author of the "Anecdotes." He may not employ

precisely the same words, but the two passages are alike in method and in matter. I shall therefore only have to consider the evidence advanced by Cumberland. This writer does not at the exact place acknowledge the source whence he drew his information ; yet this may be inferred, since, in the course of his book, he more than once mentions Pacheco's Work, specifying it by name and telling the reader he is indebted to its pages for several of the anecdotes he narrates. Perceiving this, Pacheco's account is sought for ; but in it is not to be found all of that which Cumberland asserts. The English author, quite independent of the Spanish original, tells us "The Prince honoured Velasquez with *peculiar attention*." In what way the attention was extraordinary we are left to guess, since the next line begins by informing us the Royal Visitor did not pay Velasquez the compliment which in those days it was usual to accord to the Artist of the Court. "*He did not sit to him.*" If Charles did not sit to the Spanish Painter for his Portrait, then the English Prince was wanting in courtesy, and Velasquez had fair grounds to complain of neglect. There was no peculiar attention shown in the Prince denying to the representative of the Genius of Spain that respect which a likeness of Gondemar at Hampton Court proves the Spanish Ambassador did not refuse to the appointed Artist of the English Crown. The slight is more extraordinary inasmuch as Velasquez was at this very time engaged upon the famous Portrait

of Philip ; and to have followed the example of the reigning Monarch would have been a simple act of politeness, even had the PRINCE possessed no love for Art. Gifted however as CHARLES was in that respect, Cumberland's statement is opposed to all our expectations, and, contrasted with the previous assertion of "peculiar attention," it becomes absolutely contradictory.

The sentence however is qualified, for the writer continues it with a "*but*"—"He did not sit to him—*but* Velasquez took a sketch of him as he was accompanying King Philip in the chase." Here then we have an illustration of the recompense which was made, and an explanation of the peculiar attention which was paid to the Artist. "Velasquez took a sketch." Any caricaturist might have done as much ; and it is difficult to understand in what manner Velasquez' own act is to be construed into a marked condescension on the part of the Prince. The sketch moreover appears to have been executed under extraordinary circumstances. During the pursuit of game little opportunity is afforded for catching the features of the sportsman who is then in rapid motion. Charles however we are told was in the chase when the sketch was made, and we must credit Velasquez with more than mortal ability if we imagine he possessed the power to study the features of any human being engaged in such an act. His eye may have been quick and his memory retentive, yet he had not only a reputation to main-

tain, but at this period he had a position to confirm. He was in no situation to tamper with his genius or expose his pencil to the chance of failure. He had moreover the pride of his country not lessened by the recent patronage of his King, and he would not have descended to practise by stealth the Art in which he gloried. Velasquez' character assures us he was superior to such a meanness; and Philip's dignity equally convinces us the Monarch would not permit the Genius he had honored to be thus degraded. The whole passage is confused, brief as it is—the words which compose it jumble against one another, and by them no meaning is conveyed. It is unintelligible and contradictory. A Prince we are informed was peculiarly attentive to a Painter, but neglected to confer the only honor which an artist, and especially a rising artist, would appreciate, or a stranger could bestow. A Royal Guest we are told recompenses a slight by doing nothing, but atonement is made by the Artist himself performing an impossibility. On investigation the short narrative is discovered to be nonsense.

Cumberland however is not a writer to be thus contemptuously dismissed. His little work on the Spanish Painters is one of the most amusing and not the least valuable in the English language. It is a book I can always take up with pleasure, and one which I never lay down without feeling increased respect for its author. The passage I have commented upon is not a specimen of its merit. It has

evidently been hastily written and published without reflection. What it states it does not attempt to substantiate, and obviously the sentences had not received proper consideration.

I wish to be understood that it is not my desire to insinuate that Cumberland advanced anything which he knew to be false, or wrote with any intention to mislead. I feel that he had no sinister design—could have none—when he wrote the passage on which I have presumed to comment: but he, not being a native of Spain, was naturally exposed to errors when interpreting the Spanish language. There can be no doubt concerning the author from whom Cumberland must have drawn his information, since, save Pacheco, no writer of Velasquez' time has alluded to the Portrait of PRINCE CHARLES in terms which would admit of misconstruction. The authority therefore being palpable enables us with greater confidence to refer to it; and as Cumberland mentions by name the particular book in which the fact is recorded, we can with more certainty conclude on what testimony that writer based his statement.

Pacheco's work, "Arte de la Pintura," 4to. Seville, 1649, is a very scarce book. The British Museum however contains a copy, and to this the reader can with facility refer. The sentence which has supplied the information concerning the Portrait of PRINCE CHARLES will be found to be much shorter

than the use which Cumberland made of it could suggest :—

“ Hizo tabiè de camino un bosquexo del Principe de Galles que le dio Cien escudos.”—Page 102.

These words I was very anxious to interpret, and on referring to a Spanish Dictionary I thus translated the sentence :—

Hizo He made *tabiè* also *de* of *camino* the road *un* one
bosquexo sketch *del* of the *Principe* Prince *de* of
Galles Wales *que* who *le* him *dio* gave *cien* one hundred
escudos crowns.

This was not satisfactory. The reading did not justify the very free way in which Cumberland had rendered the passage. I studied the words and pondered over each by turns. I could not make them signify anything directly associated with the chase. It therefore became necessary to comprehend by what train of reasoning Cumberland had conceived they bore such a construction. The liberties which translators are accustomed to practise with the authors they undertake to interpret were too notorious to be unknown to me; and, yielding to the idea that some license had been indulged in the present instance, I sought by twisting the words to gain a solution of the mystery. The Portrait I understood was painted on “*the road.*” This however did not read pleasantly. It said more than was required, and yet did not represent enough to

convey any clear idea to the reader. To make it more significant the imagination went to work. If the Sketch was made on "*the road*," what road was alluded to, and how came the Prince upon it? If these details could be added the expression would become intelligible, and by searching into the narrative of the doings at Madrid they could be easily supplied.

" One morning the King invited the Prince to a house four miles
 " from Madrid where he used to hunt ; and the Duke not being
 " ready the King took the Prince of Wales and the Infant Don
 " Carlos ; and also the Earl of Bristol to assist in the conver-
 " sation, as the Prince spoke no Spanish, leaving Olivarez to
 " follow in the coach that waited for Buckingham. They went
 " in the coach and cheerfully they rode till Buckingham hearing
 " that the Earl of Bristol was in the other coach with the King
 " he threw himself into a fit of excessive rage. He exclaimed
 " against it as a great affront and accused Olivarez as the con-
 " triver of it, reproaching the Earl of Bristol with taking the
 " place which belonged to him. Olivarez therefore immediately
 " ordered one of the gentlemen to proceed on to the King, and
 " inform him that the Duke had taken some displeasures. The
 " King's coach accordingly stayed, and Olivarez informing the
 " King of the Duke's complaint, his Majesty immediately
 " alighted, and made great compliments to the Duke ; the Earl
 " of Bristol excusing himself by alledging that it was the King's
 " command he should act as interpreter ; at length to accom-
 " modate this mighty affair, and satisfy the pride and insolence
 " of Buckingham, Don Carlos took the Duke's place in Olivarez'
 " coach, while Buckingham took his in the King's. Thus they
 " proceeded to the end of the journey and in the same manner
 " returned to Madrid." — See *Historical and Biographical*
 " *Memoirs of George Villiers, First Duke of Buckingham*, p. 18.

Here the PRINCE is found upon the road going to hunt with the King, and it is probable the Artist attached to the Court might have been present on the occasion. Pacheco we could argue must have referred to that occurrence, for the PRINCE not being said to have left the Capital on any other occasion, of course the words of Pacheco alluded to this. So far all appeared clear; but there was yet something to explain. The Royal Party travelled in coaches, and the Painter would hardly obtain a fair view of his model in such a vehicle. This was a slight difficulty; but as usual under similar circumstances, the translator volunteers his assistance. He sees at once that the unfortunate author was unable to express his meaning, and kindly helps him out of the quagmire. No man would make a sketch by the road-side—that was ridiculous—a person stiffly seated in one of the carts which were then called coaches presented no subject for an artist's eye. The Royal Party were going to hunt, and a Prince mounted on an Andalusian steed, and kindled by the spirit of the chase, would make an admirable Sketch. The imagination sees the figure blotted-in and wonders at the fire it displays. Of course Velasquez, being a genius, chose the fittest time, and when Pacheco wrote on "the road," he meant the path, or track, or trail, in the pursuit of game, that is—"in the chase." The true sense was thus supposed to be discovered, and Cumberland preferred it to words which, literally transcribed, embodied no definite idea.

Such is the only explanation I can offer to the reader ; and they who are acquainted with the history of translating will see how reasonable is my conjecture. Cumberland, if he was not correct, was picturesque, and this quality recommended his interpretation to the favor of succeeding authors. It was copied as a veritable record, and so far from being questioned it was made the basis of other assertions. More than one or two gentlemen have informed me that the Portrait of PRINCE CHARLES which Velasquez painted was equestrian. That fact has been by some persons esteemed to be so well established as to be conclusive concerning the originality of my Picture. Cumberland was appealed to by those who were not acquainted with the Spanish language, and they who were better informed, when quoting the words of Pacheco, rendered them as I had done—*by the road-side*. I beg here to state that gentlemen of learning who have resided in Spain and speak the tongue with ease gave this interpretation. When therefore I attribute a similar construction to Cumberland, I am not conscious of doing any injustice to the deservedly esteemed reputation of that most amusing writer.

I was however too greatly interested to remain content when there was room to doubt. I wished for some translation of the passage which should be beyond suspicion. To gain this was not easy. A Spaniard would probably not understand the

English language, and an Artist would lean to the picturesque. Therefore I applied to a gentleman whose position placed him beyond objection, and who, being professionally engaged to translate documents on which the misconstruction of a single word would be of fatal import, made him the best and highest authority I could possibly consult. I laid the passage before C. H. Vizer, Esq. translator to Lloyd's, and requested he would favor me by rendering it into English.

Here is the Spanish and the authorized translation.

“ Desseoso pues de ver el Escorial, partio de Sevilla a Madrid por el Mes de Abril el año 1622. Fue mui agasajado de los dos Ermanos don Luis i don Mechior del Alcaçar, i en particular de don Iuan de Fõseca Sumiller de Cortiner de su Magestad (aficionado a su pintura) hizo a instancia mia un Retrato de dõ Luis de Gõgora; que fue mui celebrado en Madrid, i por entõ ces nouvo lugar de Retratar los Reyes, aunque se procurò. El de 1623 fue Namado del mesmo don Iuan (por orden del Cõde Duque) ospedose en su casa donde fue regalado i servido ihizo su Retrato. Llevolo a Palacio aquella noche un hijo del Cõde de Peñaranda Camarero del infante Cardenal, i en una ora lo vieront odos los de Palacio, los Infantes i el Rei, que fue la mayor calificaceon que tuvo. Ordenose que retratasse al Infante, pero pareciò mas conveniente hazer el de su Majestad primero, aunque no pudo ser tan presto por grandes ocupacones, en efeto se hizo en 30 de Agosto 1623, a gusto de su Magestad i de los Infantes i del Conde Duque, que afirmõ no aver retratado al Rei hasta entonces: i lo mismo sintieron todos los Señores que lo vieron. Hizo tãbiè de camino un bosquexo del Principe de Gales, que le dio Cien escudos.”—“Arte de la Pintura,” p. 102.

“ Desirous therefore of beholding the Escorial, he left Seville
 “ for Madrid about the month of April in the year 1622. He was
 “ very well received and most kindly treated by the Brothers
 “ Don Luis and Don Mechoir del Alcazar, and particularly so by
 “ Dⁿ Juan de Fonseca, Vice-Groom of his Majesty’s Bed-
 “ Chamber (a great admirer of his paintings), and at my request
 “ he painted a portrait of Don Luis Gongora, which was highly
 “ commended at Madrid, but at that time he had not an oppor-
 “ tunity of painting portraits of their Majesties, although it was
 “ solicited. In the year 1623 he was invited by the said Don
 “ Juan (by order of the Count Duke), was lodged and entertained
 “ at his house, was fêted and waited upon, and he painted his
 “ portrait. A Son of the Count of Penaranda, Lord Chamberlain
 “ to the Cardinal Infante, took it to the palace that night, and in
 “ the course of an hour, all the Courtiers at the Palace, the
 “ Infantes, and the King himself, came to visit him, which was
 “ the greatest honor he received. He was commanded to paint
 “ the portrait of the Infante, but he deemed it more advisable to
 “ paint that of His Majesty first, although it could not be done so
 “ expeditiously in consequence of His Majesty’s numerous occu-
 “ pations : still it was completed on the 30th of August, 1623, to
 “ the satisfaction His Majesty, of the Infantes, and of the Count
 “ Duke, who affirmed that until then the portrait of the King had
 “ never been taken—the whole Court being of the same opinion.
 “ In the mean time he also took a sketch of the PRINCE OF
 “ WALES, who presented him with one hundred Crowns.”

Translated from the Spanish by H. C. VIZER, translator of Languages to Lloyd’s.

The reader will by this at once understand how
 the passage which concludes the above paragraph
 has been misconceived. What previously had been
 rendered “ *the road*,” and in that sense had been
 enlarged in order to make it intelligible turns out
 to be an idiom which bears no more important
 construction than “in the mean time.” It answers

to the familiar expression so often made use of in English conversation—"by the way." He "in the mean time," or he "by the way" made a sketch—perhaps not a guarded use of words, yet such a form of speech as the custom of the country sanctioned. The whole mistake thus took its rise from a single word which has many meanings. That word I here quote from the Spanish Dictionaries to which in the first instance I had turned.

"CAMINO, *s. m.* Beaten road for travellers. High road. Journey from one place to another. Turn of a boat or cart, for removing goods from one place to another.

"———(MET.) profession, station, calling. Manner, mode, or method of doing a thing."

"DE CAMINO, *ad.* In one's way—going along."

The last quotation will I trust satisfy the reader, and inform him of the source of those misconceptions by which the fact has been distorted. Perhaps I have seemed too earnest in my desire to expose error; but it was necessary to do this effectually, that the mind might be clear and fit to receive truth. I have however passed over some misstatements on which I could have dwelt; but, when such things were not of vital import, no loss was incurred by their being unnoticed. Thus, in the Fife Catalogue, the date of the PRINCE'S visit to Madrid is recorded as 1625 instead of 1623; but mere misprint or oversight needs not to be dilated upon. So slight a mistake requires no comment; and other simple faults can equally be put

aside in order to pay due attention to the more prominent facts, and discover the truth which they contain. This will form the purpose of the succeeding pages.

Pacheco narrates that his Son-in-law made a *Sketch* of the PRINCE, and De Piles who lived cotemporary with Velasquez states the Painter was no less happy in painting the *Portrait* of Charles.

Here there appears to be some contradiction. On looking attentively at the expression of each however, the difference is again seen to depend upon the interpretation we put upon a single word. What did Pacheco mean by a *Sketch*? What idea did De Piles intend to convey when he made use of the term *Portrait*? Was Velasquez' work of such a nature that either author might have applied to it the designation he employed, and yet neither have been guilty of misrepresentation? These are the questions which have now to be considered, and in proportion as they can be answered will be the comprehension of the truth.

The word *Sketch* has no arbitrary meaning. It is even now, when every term is studied, employed to represent things of dissimilar natures. One artist calls a drawing made in the open air "*a sketch*," which another designates "*a study*," and both would by the usage of society be justified. Some painters talk

of "*sketching-in*" their pictures while others signify the same process by asserting they have made "*the outline*." Again others call the work no more than a first sketch, even after the shadows, effect, and general color, have been laid on. Many painters speak of a sketch for a picture which the generality perhaps would think more fitly designated a design. In fact the word sketch is not of any limited application. It may represent a few lines hastily made on paper. It may signify a drawing radiant with color. It may, like those of the present day, be executed in lead, or chalk, or water-color : and it may, like many by the older masters, be accomplished in oil. In short the word bears so very loose a meaning that it might be made to signify almost any work ; and we could not object to the application of the term to any picture on which the artist had not bestowed the last or finishing touch.

The inquiry however will perhaps be more readily settled by the consideration of Velasquez' habits. We have to discover how he was accustomed to make those first plans which are termed sketches. This appeal to the manner of the individual whose act is here alluded to will best clear up any little discrepancy which the words of the two authors may seem to present. Such a course is the only fair and legitimate one that can be pursued, and no other is likely to lead to any final understanding. Mr. Ford, in the "Hand-book for Spain," which

has previously afforded me such valuable assistance, supplies the very information it is here desired to learn. Speaking of Velasquez, at page 421, Mr. Ford says

“ He seems to have *drawn* on the canvass ; for any sketches or
“ previous studies on paper are never to be met with.”

This authority is at once conclusive. The relative who knew the habits of the Painter makes use of the word which the Artist, with the generous nobility of genius, would himself have employed—but the courteous stranger, emulous for the dignity of Art, saw the Picture worthy a nobler title. The work may be no more than “the Homer of the Spanish School” would have esteemed a sketch, but it is no praise to assert it is what no other man would think miscalled when it was termed a Portrait. Both the authors therefore are by a little investigation proved to be correct and shown to agree. We have indeed evidence that what Pacheco meant by the sketch was not one of those small, slight, or hasty productions which the word now suggests. The price paid for the Painting establishes it to have been a work of some labor, since Velasquez received from the PRINCE “one hundred crowns.”

The sum is sufficiently large to characterize the Painting. We shall perceive this more strongly when reference is made to the rewards presented by Charles to other artists. The office-book which

belonged to the Lord Chamberlain, the Earl of Pembroke, shows that the Monarch was not guilty of much extravagance in the recompense of Van-dyck, who was then Principal Painter to their Majesties and the favorite Artist to the King.

“ July 15th, 1632, a warrant for a privy seal of £280 to be paid
“ unto Sir Anthony Van Dyck for divers pictures made for His
“ Majesty; viz. for the Picture of His Majesty, another of
“ Monsieur the French King's brother, and another of the
“ Ambassadors, at length, at £25 a piece. One of the Queen's
“ Majesty, another of the Prince of Orange, and another of
“ their Son, at half-length, at £20 a piece.”

After such a specimen of the extent to which talent was in those days remunerated, we cannot imagine “ a hundred crowns ” were given for anything resembling what would now be called a sketch.

The Picture in my possession bears out all the inferences contained in the foregoing remarks. No one even partially educated to the comprehension of the Art of Painting can fail to be struck by those signs of rapidity of execution which the work in every part displays. It has been evidently dashed off. Indications too marked to be mistaken bespeak the speed with which it has been produced. The color is so thin that I feared lest it should be removed in the process of cleaning. The handling is free in the extreme. The pencil appears to have swept across the canvass and never to have paused or hesitated. The touch of a master who knew his

power and put forth his energy is at once recognized. This again agrees with what we know of the Artist. In the words of Mr. Ford, there is "no mistake, no doubt,"—"his touch was free and firm, uniting perfect precision with the great executorial facility." Language could not better describe the work. In it is portrayed the very manner of the thing, even as the words had been coined for the occasion. The first thought—the primary idea of a great mind—is, in its purity and freshness, impressed upon the image. It is one of those spontaneous declarations which the author probably would have desired to reconsider, but which the spectator loves for the spirit it expresses, and does not wish should be improved.

There is also reason why Velasquez should thus hastily have executed the Portrait of the PRINCE—who was much engaged by Court festivities on the one hand and by Political anxieties on the other. Under such circumstances CHARLES could not grant the necessary number of sittings. All must have been done with rapidity when the rare opportunity occurred; and to increase the speed the Artist was at the time employed upon one of his greatest works—the grand equestrian Portrait of his Royal master. To be speedy therefore was the necessity of the occasion, and to it Velasquez has proved himself fully equal. He has produced one of the most free and brilliant Portraits in existence, or the

grandest and most gorgeous Sketch of which the world can boast.

The work is perhaps no less a picture than an inspiration. It is a happy thought gracefully and emphatically uttered, and not a formal pomp seeking to disarm criticism by the display of outward dignity. It is one of those treasures which the wealth of genius flings forth to enrich our minds. We ought to be proud of its possession—and, wondering at its beauty, the spectator may be indisposed to blend the calculations of the trader with the enthusiasm of the lover. Nevertheless it is prudent to consider every particular. Nothing should be overlooked. The minutest circumstance ought to be deliberately considered. The splendour of Art must for a time be disregarded ; and the pettiness of dates, the narrowness of facts, and the grossness of particulars, must in detail be reviewed.

The reader knows I had the Picture lined shortly after it came into my possession. It may be thought some evidence was by that process destroyed. The proofs may have been rendered less apparent, but they cannot have been entirely obliterated. Indications sufficient to denote their existence must remain, and these the practised eye will readily interpret. It remains only to state in what these signs consist, and where they are to be sought. The experienced Dealer will know in what direction to look for the

characteristics which denote the time and country of a painting ; but the general reader probably would desire information on these points, and, when endeavouring to supply it, I shall again avail myself of those works by gentlemen whose names have become authorities in Art.

In Buchanan's valuable "Memoirs of Painting" we are gratified by a description of the observations made by "Monsieur Hacquin of Paris, a most distinguished artist for his skill in removing ancient pictures from the canvass or panel on which they had been painted." He was employed by the Directors of the French Museum to transfer to fresh canvass several of the paintings which had been plundered from the continental States and carried to Paris. This office gave him opportunities for remarking the processes adopted by the different Masters, and the methods characteristic of the various Schools of Painting.

"Mr. Hacquin observed that Velasquez and Murillo have painted
"their pictures upon red earthy preparations with which the
"Spanish canvass has almost uniformly been charged, and
"which hides their first process. Velasquez, who was aware
"of these red grounds rendering the shadows too opaque, has
"often introduced a light colour over them before he began to
"paint, so as that the ground which came in immediate con-
"tact with the picture should not destroy the transparency of
"his colours, which are always light and brilliant, especially
"in the flesh, and in his skies and landscapes."

The ground, such as is spoken of by the French authority, and as is now well known to have been employed by the Artists alluded to, can be still seen to have covered the canvass on which the Portrait was originally painted. A very slight inspection is needed to detect it; and before the work was lined, the paint in several places had begun to peel—indicating that the material was of the absorbent nature to which Mr. Haequin refers. In the process of lining, the original canvass, it may hardly be necessary to state, was concealed. Little of it can now be seen, but in parts enough can be discerned to estimate the texture of the cloth, and that it was of that coarse kind which the Spanish Painters were accustomed to employ, the surface of the Painting amply testifies. In many parts it is almost smooth, but in several places it retains that undulating appearance which the eye easily recognizes, and the touch more accurately detects.

Such details however are hardly of much importance, since no Artist is chained to any particular method. Had therefore the proofs they contain been absent, little would have been thence inferred, but being present they help to strengthen other facts. Conclusive they cannot be, but corroborative they certainly are.

The stretcher has not been changed, but from that nothing can be deduced. In the reign of James

the First, pictures, as Sir Henry Wotton in his letter to the Duke of Buckingham incidentally asserts, were imported "in rowles," and consequently the wood-work of the Prince's Portrait is most probably of English growth and manufacture.

The pigments give however the most satisfactory and the most decisive evidence of the country in which the Picture was produced. Many of the Spanish paintings have a peculiar aspect, that can hardly be overlooked. They present a clean and clear, but somewhat dry surface; as if the colour had been laid on with an aqueous preparation and subsequently varnished. To produce such an appearance, either the oil used must have been very thin and pure, or it must have been combined with a large proportion of some spirit. Thick or fat oils certainly were not employed—for the Spanish pictures here alluded to do not present either that unctuous or accumulative aspect which is consequent on the use of such material. The paintings are executed in body color of a thin nature and capable of preserving its freshness for a long period. They are not generally glazed to any high degree, but where transparent touches are introduced we do not fail at once to perceive a change of method. Even where the color is most solid it is always thin, and in many parts it looks as it had been floated on. In illustration of these remarks the following authenticated works by Velasquez can be consulted. "The

Water Seller," in the possession of His Grace the Duke of Wellington—the Portrait of Philip IV. in the Dulwich Gallery—and a whole-length Portrait the property of the Earl of Ellesmere. After inspecting the above, no one, on turning to the Painting now under consideration, can be otherwise than struck by the similarity which the pigments display. They are not in each used precisely in the same manner, but in all they are conspicuously of the same nature and composition. They have been prepared, mixed, and laid on in a way characteristic of a particular school or country.

Whatever deduction could be drawn from mere outward or material signs tends to substantiate the authenticity of this Portrait. Evidence however of a more positive bearing remains to be produced—evidence that not only fixes the author of the work, but also establishes the time when and circumstances under which the painting was executed.

PRINCE CHARLES is depicted in armour decorated with the order of St. George. The right arm rests upon a globe, and in the hand is held a baton. The left arm is leaning upon the hip being partly supported by the hilt of the sword. A drapery of a yellow ground, crossed by stripes of red, is behind the figure, but the curtain is made to cover one half of the globe, on which the right arm is poised. The expression is tranquil; but in the distance is

depicted a siege, numerous figures being there engaged in storming a town or fortress.

The costume has been investigated by those who are learned in that particular, and it has been in every instance pronounced correct, even to the smallest detail. Objection however has been taken to it on the score of probability. A critic has seen in a figure thus encased an image antagonistic to any conception of the lover. War and arms it was conjectured were with such a character out of harmony; and as CHARLES when at Madrid wished to gain the hand of the Infanta, it was thought he would have had his likeness invested in the habiliments of luxury and peace. Any person gifted with a poetic imagination and refined taste would naturally so conclude. The supposition did honor to the gentleman who expressed it; but our most cultivated prepossessions may not accord with the habits of a former age. It is the ideal of a day long since passed we should seek in the Picture; and we have to ask in what character during the reign of James the First the Heir to the Throne would have wished to appear before the object of his desires. The age in which the PRINCE lived must here teach us, and from its voice we must be content to learn. We cannot say what persons so far removed would have done, but in the records of the past we must inquire what they actually did. Fortunately all we desire to know it has been permitted us to ascertain.

In Nicholls's "Progresses, Processions, and Magnificent Festivities of King James the First, his Royal Consort, Family, and Court," is contained a letter by the King, written to the PRINCE when the latter was resident at Madrid. The letter is dated Windsor, April 18th, 1623.

" My Babie shall ressave his tilting-stuffe now bravelie sette foorth,
 " and fitte for a woer, but in goode faith the wether will be so
 " hoatte thaire, before ye can use it, that I wolde wishe you
 " rather to forbear it, for I feare my Babie may catche a fever
 " by it; and my Steenie Gosseppe must be comming hoame be-
 " fore the hoarsis can be readdie to runne. My sweet Babies,
 " for God's saike and youre deare Dad's, putte not youre selfis
 " in hazairde by any violent exercice as long as ye are thaire."

In the second volume of Aikin's "Court of James the First," at page 325, is inserted a letter from the King to the PRINCE and the Marquis of Buckingham. The epistle commences with "My sweet boys and dear venturous knights, worthy to be put in a new romanso;" and after indulging for some space in this strain, at length descends somewhat abruptly to business. Speaking of Spain, the writer adds

" Kirke and Gabriel will carry Georges and garters to you *both*
 " with speed, but I dare send no jewels of any value to *either*
 " of *you* by land, for fear of robbers."

Subsequently however jewels were "delivered to
 " the care of Sir Francis Steward, on the 9th and
 14th of May," and among them mention is made of

“ A fair sword which was Prince Henrie’s, fullie garnished with
 “ a dyamondes of several bignes.”

Whether the weapon there alluded to is the one represented in the Portrait I cannot undertake to say, but there is a sparkle about the hilt of the sword in my Picture which conveys an idea that it was jeweled. This point is however immaterial, since the extracts show the PRINCE when at Madrid was possessed of the costume which the artist has depicted. The very articles—the “tilting stuffe brave lie sette foorth”—the “Georges and garters”—were especially sent to Spain, to give CHARLES an appearance “fitte for a woer.” They consequently constitute the dress in which the PRINCE would have desired to be painted. So far from being inappropriate, it is the only garb which, after reading the letters of the King, we can imagine the youthful lover would select to appear in before his mistress.

We shall moreover find other features introduced which emphatically pronounce the Picture to have been painted not only by a Spaniard, but with direct allusion to the proposed marriage. A rich yellow damask drapery, with streaks of red, waves in broad folds above, and, passing behind the figure, sweeps over the globe on the right, completely obscuring one half of it. Red and yellow are the National colors of Spain, and the introduction of them therefore was

designed to be symbolical. From the circumstances we can anticipate that nothing would be admitted into the work which was not complimentary to the PRINCE, and to portray a Royal Personage gracefully leaning on a symbol of the world was to indicate the magnitude of his power. Half of the globe however is encompassed by drapery characteristic of Spain. Here we must conjecture some meaning was intended. A proof which is almost conclusive of intention can be discovered by a close inspection of the Picture, the paint of which being very thin allows every correction made in the original draught to be perceived. By looking narrowly at the work it is made clear that the globe and drapery were after-thoughts, and were introduced therefore for some other design than simply to fill the space or back the figure.

The PRINCE was at first depicted resting against some square block, probably the base of a pillar, and behind the head the clouds can be perceived to have been once continuous. The lines and colours of the primitive design can be traced with ease and certainty in a good light, and the drapery can in one place be made out to have been laid on after the arm, which its folds partially conceal, was finished. These accessories were therefore an addition, introduced in compliance with some suggestion thrown out after the work had been in a great measure completed. Being so, whatever allusion they contain

we must suppose refers to some incident with which the artist was not in the first instance acquainted—for Velasquez is described as seldom correcting that which he had once drawn.

To comprehend the intention of the author, the History of the Spanish Match must be consulted; and, in it, the arrival of PRINCE CHARLES at the Spanish capital is thus described—

The PRINCE and the Marquis came thither a day before the rest of the company to prevent suspicion, and went to Digby's house (now created Earl of Bristol). The Marquis when he alighted carried in the portmanteau, and the Prince staid without with the guide, till Buckingham had prepared the way within for his private reception. The Earl was surprised at his Highness's sudden arrival, not knowing anything of the journey before, which he afterwards made use of to the Marquis's disadvantage. The Prince, Buckingham, and Bristol, immediately held a consultation how to proceed, and resolved that the Marquis and Bristol should go to Court and demand private audience of the King, which they did, and he sent his first Minister, Olivarez, (the Duke of Lerma's Nephew) back with them, to congratulate the Prince of Wales on his arrival. Olivarez kneeled at the Prince's feet, kiss'd his thigh, and in a speech full of Spanish fustain welcom'd him to Madrid, closing his hyperboles with this truth, That he deserved to have the Infanta thrown into his arms for the honor he did the Court of Spain by his presence. He then complimented the Marquis and told him, "Now the Prince of England was in Spain their Masters would divide the world betwixt them."—*Memoirs of George Villiers I. Duke of Buckingham*, page 17.

The words were not entirely without political meaning, for ideas of universal conquest were, during the time of James the First's reign, warmly entertained, and the expression consequently would not fall unnoticed. Importance was attached to it, for, in the first volume of the "Journals of the House of Commons," at page 270, it is found repeated—

"When arrived at *Madrid*, first discovered to *Bristol*. Duke
"went with *Olivarez* in a Garden, where *Olivarez* much magni-
"fied the journey of the PRINCE:—Must be a Match, and
"divide the World between them."

In Rushworth's "Historical Collections," vol. I. page 120, we find it again alluded to in the Duke of Buckingham's "Narrative of all the Transactions in *Spain*, which was accompanied with the Prince's Attestation :"—

"When the PRINCE had arrived at *Madrid*, the *Condé* gave him a
"visit, magnified exceedingly the Prince's journey, amplified
"the obligations his Highness had put upon that King; and
"said, That now without all peradventure, it must be a Match,
"and we must part and divide the whole world between us."

The frequent repetition of the words shows the weight which had been attached to them. They were not unheeded at the time nor afterwards forgotten. The spectator, knowing they have been uttered, cannot fail to perceive the intention of the Globe, one half of which is possessed by the arm of

the figure, and the other portion covered by the national colors of Spain. Neither can there be experienced any difficulty to comprehend why allusion to them was not made in the original design. The interview was private. The painter had to be informed, and probably he heard of the expression from those who were viewing the progress of his skill. The idea may have been suggested by the Prince: or Buckingham, to whom they were addressed, may have communicated the words to the artist, who wanted not the genius to embody them. How they came to the knowledge of Velasquez must be conjecture. That he did not know of them when he first sketched the Portrait we are disposed to imagine; but that he meant to allude pointedly to them we are certain.

What was intended by the battle which occupies the distance, I am unable to interpret. As Charles at this time had not been engaged in war, it cannot refer to any reality. The figures however are evidently Spanish, and the adjunct was probably introduced to give to the Portrait an heroic aspect. It was a proper background to the image of a warrior, and a fitting addition to the likeness of a Prince. Velasquez was a courtier as well as an artist—in the last character he would for effect assume a greater license, and in the first he would not fear to indulge a more daring flattery. Strife and bloodshed in the distance bear to us, who know the after history of

the unfortunate Monarch, a prophetic import; but as the meaning of the Globe was never realized, we need not suppose the more remote image had its origin in any supernatural impulse. Subsequent events make it point to the future, but so far as Velasquez was concerned that was merely accidental. When he created the image he designed only to compliment the Scion of Royalty, whom he esteemed it no more than decent to regard as a conqueror and a hero. Of defeat and death we may be sure the painter meant to convey no notion.

The Portrait bears the stamp of some attempt at flattery, or at all events it has been as favorably rendered as Art could sanction. The general character is heightened without any prominent feature being actually falsified. Some license has been taken, but the Portrait Painter is not chained down by every fact. He is permitted a certain liberty, and this it is even his duty to indulge, always taking care that by it the general truth is not distorted. He has to do more than to copy the features of his model; he is called upon to portray the mind and indicate the temper of the individual who sits before him. The higher qualities of Art he must exert his skill to realize; and to do this he is frequently obliged to alter one part, soften another, and deepen a third. In proportion as he can accomplish this, so is his work esteemed. The character of the Portrait even more than the accuracy of the likeness,

forms, the object of his labor. Therefore no two artists of the first class would perhaps represent the same person precisely in the same manner. The two resemblances would present certain distinctive attributes, but in the general truth the intention of both would be perfected. In a portrait like the present one would expect to see rather the ideal of the PRINCE than the literal transcript of the man—and we should anticipate a certain imaginative beauty and poetical grace would be embodied. The expectation will not be disappointed.

“The likeness cannot be mistaken.” The spectator at once recognizes for whom the Portrait is designed. It is true, a critic has been bold enough to deny its fidelity; but the testimony of all who have seen the Picture is sufficient reply to the denial of a single individual, especially when that denial was expressed in language which evinced a want of courtesy and an absence of temper. The judgment of him who uttered it was perverted, or must have been imperfect. It would be folly to argue that because one gentleman was blind the rest of mankind possess no sight. The evidence of thousands declares the fact; but, even had this large proof been wanting, the work would on inspection teach us how to name it. The eyes are in expression so plain as not to be misunderstood. It is true the color of them has been heightened, but this is not discovered save after a close and minute investigation. Looking at

the Portrait from a proper point of sight no license is perceived, but the artistic truth alone is felt; and as the human eye assumes different shades under different lights, so the Painter probably selected that which appeared to him most expressive and best suited to the purpose he had in view.

The color and the arrangement of the hair are characteristic of CHARLES—flowing locks, associated with a peculiar cast of features, not permitting us to doubt for whom the Portrait was intended. The fashion of the beard also deserves to be remarked. In the copy of the engraving of the PRINCE accompanying this Pamphlet, the hair is seen full upon the cheeks—as was general in England previous to the visit to Madrid. On his return CHARLES introduced the manner of shaving the whiskers, leaving only the tuft or pointed beard, which had long been fashionable at the Spanish Court; therefore, we readily infer whence the PRINCE imbibed the taste, which serves to fix the date of the Portrait. Some have thought the lip of CHARLES too luxuriantly furnished for his age. The engraving which prefaces these pages shows the PRINCE was not by Nature stinted in such signs of manhood.

The position of the left hand has by one writer been pointed to as resembling that in which the same member is placed in a Portrait of Charles by Vandyck. It has been argued that so strange an

attitude could hardly be accidental, and there is no possibility of imagining Velasquez could have copied Sir Anthony. In the taste of the time the fact is fully explained. There are many portraits of the same period in which the like affected and listless display is exhibited. At Hampton Court there is a likeness of Prince Henry by Vansomer, in which the identical position is to be seen. Vansomer's portraits were admired for "elegance and ease" and therefore whatever they present we may conjecture was so esteemed. To dangle the hand, or let it fall over the hilt of the sword, was therefore thought to be a becoming posture ; and being so regarded, it would be no wonder if any picture, by any artist of any place, should delineate it.

A portrait is not to be judged by the same laws we should appeal to when pronouncing upon general subjects. In an imaginative work the painter is free to display his taste or exhibit his fancy. The artist who executes a likeness however is always more or less fettered. He has not only his art to obey, but he has the pleasure of his patron to consult. It is not enough that he should excel, but to succeed he must also please. There are two minds at work dictating to one hand ; and in proportion to the rank of the person to be represented is generally the amount of dictation or advice. To fulfil such opposite necessities—to embody the wishes, or depict the fancy of a party whose voice probably is prompted by vanity

—and at the same time to preserve and give due prominence to artistic principles—forms at all times a difficult, and not unfrequently an impossible task. That Velasquez, perhaps more than any man who ever lived, was capable of doing this, exemplifies the grasp of his genius. He could portray Royalty as the Monarch loved to think it was in person represented, and at the same time depict Nature as painters saw the Goddess. The arbitrary ruler of the Spanish kingdom, after Velasquez had shown “the divinity of Art,” refused that any other hand should delineate the Regal image. Philip in his picture saw the ideal he had of himself conceived, and a like charm Charles also would command to be impressed. The English Prince could dictate to the Art he was liberal in promoting. When seated before the easel he was still upon his throne, and in the studio could dispense laws no less authoritatively than in the Council Chamber. When he commanded the Artist to do, he reserved to himself the right of saying what should be done. If the performance did not realize his wish, he would resign the sceptre for the brush, and with his own hand lay on correction.

“In painting he had so excellent a fancy, that he would supply
 “the defect of Art in the workman, and suddenly draw those
 “lines, give those airs and lights, which experience and practice had not taught the painter.

“There was not any one gentleman of all the three kingdoms that
 “could compare with him in an universality of knowledge.

“He encouraged all the parts of learning, and he delighted to talk with all kind of artists, and with so great a facility did apprehend the mysteries of their professions, that he did sometimes say ‘He thought he could get his living, if necessitated, by any trade he knew of but making of hangings.’” *See Life of Charles, at the end of the “Icon Basilike,” edit. 1727.*

Therefore CHARLES, of whom all authors speak as learned in painting, being much praised for “singular skill in limning,” would be a troublesome sitter. He who not only “loved painting but practised it,” who “was a good judge of pictures,” and whose efforts Rubens is said to have adorned, would not be passive when himself was the subject of a portrait. Ordinary persons cannot on such occasions forbear; and a young PRINCE, vain of his accomplishments, and deeply interested in the result, would certainly interfere. We must not forget that when Vandyck became the patronized of CHARLES, the artist’s style underwent an instantaneous change; and the suddenness of that change is perhaps the more remarkable, when on all hands it is acknowledged not to have been an improvement. There is no likeness of CHARLES in what is termed Vandyck’s best manner. When the artist came to England he painted as though the sun were in the room, and to produce that effect accumulated color upon the canvass. In the Kingly Portraits the paint is thin, and the light is much subdued. This style cost less labor and admitted of greater speed; therefore it would have been the more readily

adopted—but seeing on whose support Vandyck depended, we cannot fail to perceive at whose suggestion the method was embraced.

When Vandyck appeared before the King, he was a man of proved ability. He brought to the Court of Charles a fame which might have established a privilege to think and a right to know : nevertheless to secure the patron he was forced to accept the school-master, and be content to learn when he was prepared to teach. The study of years was thrown away at the order of a King who could or would admit no claim. One “who thought he could get his living if necessitated by any trade he knew of” would not suppress his authority when speaking of an Art which he was proud to believe he perfectly understood. His “excellent fancy” would “supply defects,” and his “singular skill in limning” would “draw the lines, give airs and lights,” which “experience and practice had not taught” Vandyck.

When CHARLES was at Madrid, Velasquez, though highly esteemed, yet wanted the position which the Fleming, on reaching England, already had attained. The Spaniard therefore was more exposed to the officious controlment of the PRINCE. There were many circumstances which, even had Velasquez been otherwise situated, would have obliged him to conform to the pleasure of the PRINCE. Hospitality had claims, but political interests admitted of no appeal.

The Court was anxious to flatter and amuse the Heir to the English Throne, and all its servants of course had their cue. The Artist therefore received the PRINCE in a compliant mood, and Art to artifice became subservient.

In the work produced under such circumstances, the reader would expect to find the hand disguised. Even if all recognition of the author in it were lost, what reason would there be to express surprise? The PRINCE's taste rather than the Artist's manner; we should expect to see—for the one was invited to display, and the other was commanded to forbear.

Nevertheless it cannot be supposed even Velasquez, notorious as that glorious Artist is for versatility, could so conceal himself that in his work no touch or sign should indicate the author. He being alone in the splendour of his genius, the hand of power must be present in all he has accomplished. The Picture may not—hardly could—resemble the unshackled efforts of the Painter's inspired mind: yet there must upon all he did remain those signs which in their beauty and their grandeur are not to be misunderstood. For these we have now to seek; but before I attempt to point to their existence, the reader must permit me to quote the remarks made by authors who have enjoyed those advantages which alone could entitle any man to publish his opinion of a Painter whose works in England are unfortunately scarce.

In the "Memoirs of Painting," by W. Buchanan, Esq. is the following passage :—

"Velasquez possessed a freedom and splendour of colouring which
"placed him on a par with Rubens. His design is always good,
"and his compositions are full of science and learning. His
"portraits possess great vigour and truth ; they vie with those
"of Rubens in point of fine and transparent colouring, and
"they are equal to those of Vandyck for character."—
"Vol. I. p. 145.

The "Dictionary of Spanish Painters," by O'Neil, contains the subjoined remarks :—

"His style is marked by correctness, ingenuity, facility, and
"truth. He once said that the superstructure of his Art must
"be in strength supplied by the Study of Nature, and THAT
"secured, learning and refinements would rise more fitly from
"the basis. Studying as he did Titian, Velasquez equalled
"if not excelled him in portrait ; his knowledge of the antique
"did not destroy, but assisted his design of Nature, not to the
"detriment of beauty or originality, but in the support of both.
"He could not surpass the great Venetian in colour, whom
"however he has been considered to exceed in the communica-
"tion of an elastic airiness to the atmosphere of his picture,
"which places him on a level with Rubens himself in that
"magic point of Art. Raphael Mengs, judging of natural
"style, observes, ' If Titian is superior to him in colouring, the
"Spaniard surpassed the Venetian by much in the knowledge
"of light and shade, as also in aerial perspective, which are
"the most necessary parts in that style, because by their
"means it gives an idea of truth, natural objects not being
"able to subsist without having relief and distance between
"them, and may be of the most beautiful or the most ordi-
"nary coloring. Whoever would wish of this kind anything
"more than is to be found in the works of Velasquez can only

“ find it in Nature itself, but he will find the most necessary
“ ‘parts in that author.’ Similar to Vandyck, the vigor of his
“ Art appeared to be in portrait—and why? Because he
“ could be entrusted with Nature, which he realized with deco-
“ rum: but not in history or landscape did Velasquez fail. If
“ either had been the chief object of his pencil, he would have
“ been as widely pre-eminent as in portrait; and although this
“ is unquestioned, yet a something like regret exists that any
“ single branch of Art should have engrossed the most of his
“ best time, when it could have been more equally divided and so
“ brilliantly among all. The beautiful scenes of Nature which
“ so often enhance the charm of De Silva’s portraits and histo-
“ rical pictures are richly romantic and true, imparting to such
“ compositions interest, reality, and grandeur. Morning, mid-
“ day, and evening, severally and all lent their various power
“ of effect and light to the faithful colorist; and when imagina-
“ tion found it necessary, artificial results were well calculated,
“ and soberly produced. Velasquez painted all subjects—
“ natural, familiar, historic, and sublime: woods, fields,
“ streets, and chambers, supplied him with the first; the
“ abundant circumstances of life with the second, the grand
“ events of time with the third, and an exalted imagination
“ with the fourth. This great painter, the head of the school
“ of Madrid, and illustrious by his position in regard to all
“ others, died in 1660—*Madrid.*”—*Vol. II. pages 261-2-3.*

In the “Hand-book for Spain” are contained obser-
vations of the highest value. The remarks made by
the author are peculiarly bold and graphic. They
are like the unpremeditated exclamations of a mind
inspired by the recognition of genius:—

“ Now for Velasquez, who is here to be seen in all his glory.
“ Fortunately for Spain, Buonaparte’s generals did not quite
“ understand or appreciate his excellence, and few of his pictures

“ were ‘transported.’ Again, from having been exclusively
 “ the court painter, his works were monopolized by his royal
 “ patron; and being in the palace of Joseph, were tolerably
 “ respected even by those who knew their mercantile value.
 “ Here *alone*, therefore, is he to be studied in all his protean
 “ variety of power. He is the Homer of the Spanish school,
 “ of which Murillo is the Virgil. Simple, unaffected, and
 “ manly, he was emphatically a man and the painter of *men*,
 “ and particularly those of lofty, stately Spain. In this he
 “ rivalled Timanthes—‘*artem ipsam complexus viros pingendi*;
 “ (Pliny, N. H., xxxv. 10.) He was equally great in portrait,
 “ history, Sujets de Genre, and landskip; he passed at once,
 “ without effort or violence, into each, and into every variety
 “ of each—from the epic to the farce, from low life to high,
 “ from the old to the young, from the rich to the poor,
 “ while he elevated portrait painting to the dignity of history.
 “ He was less successful in delineations of female beauty, the
 “ ideal, and holy subjects; wherein he was inferior to Murillo.
 “ He could draw anything and everything that he could
 “ see and touch, then he was master of his subject and never
 “ mastered by it; but he could not grapple with the unreal, or
 “ comprehend the invisible, immortal, and divine; and when-
 “ ever he attempted, which was seldom, any elevated compo-
 “ sitions, the unpoetical models from which he studied in youth
 “ were always reproduced. Yet even in this style, *prose* if you
 “ please, but terse, nervous, and Thucydidean, there is no mis-
 “ take, no doubt, and always so much humanity, truth to Nature,
 “ and meaning, that we sympathize with transcripts of beings
 “ of living flesh and blood, like ourselves. No man, again, *Titian*
 “ not excepted, could draw the minds of men or paint the very
 “ air we breathe better than he: the color is clean and truthful
 “ although subdued; to those accustomed to the glowing tints
 “ of Titian and Rubens his tones appear at first to be cold, his
 “ greys almost green; his lineal and aerial perspective is
 “ magical; his mastery over his materials, his representation
 “ of texture, air, and individual identity, are absolutely startling.

1200235 His touch is free and firm, uniting perfect precision with the
 1200235 "greatest executorial facility. He seems to have drawn on
 1200235 "the canvass, for any sketches or previous studies on paper
 1200235 "are never to be met with. When at work he always went
 1200235 "directly to the point, knowing *what* he wanted and *when* he
 1200235 "had got it: he selected the salient features and omitted the
 1200235 "trivial; and as he never touched his canvass without an
 1200235 "intention, or ever put one touch too much, his emphatic
 1200235 "objects are always effective: again, his subdued tone and
 1200235 "slight treatment of accessories conferred a solidity and impor-
 1200235 "tance to his leading points, which are all thus brought up
 1200235 "and tell. Having been employed by the King and not by the
 1200235 "usual patrons of the Art, the priest and monk, his pictures
 1200235 "are less gloomy than those of Spanish artists who were
 1200235 "depressed by the cold shadow of the Inquisition. For *truth*
 1200235 "and life-conferring *power* he carries everything before him,
 1200235 "and is by far the greatest painter of the so-called *naturalist*
 1200235 "school: hence the sympathy between him and our artists,
 1200235 "of whose style he was the anticipation; for similar causes
 1200235 "must produce similar effects, allowances being made for
 1200235 "the disturbing influence of a different religion, habits, and
 1200235 "climate."—page 421.

Every word which the foregoing clear and forcible
 extract contains turns my "mind's eye" to the Por-
 trait of PRINCE CHARLES, and teaches me who pro-
 duced it. Here however is not the fitting place to
 show the application which every syllable admits of.
 I must turn to another author, and indeed I am
 happy in being able to produce the opinion of the
 late Sir David Wilkie:—

"Velasquez is all sparkle and vivacity. To our English tastes
 "it is unnecessary to advocate the style of Velasquez. I know

“ not if the remark be new, but we appear as if identified with
“ him ; and while I am in the two Galleries at the Museum,
“ half filled with his works, I can almost fancy myself among
“ English pictures.”—Vol. II. p. 472, of *Cunningham's Life*
“ of Sir David Wilkie.

“ Velasquez is a surprising fellow ! Still he would gain and in-
“ deed does gain when he glazes his pictures. He makes no
“ use of his ground ; lights and shadows are opaque. Chilli-
“ ness and blackness are sometimes the result ; and often a
“ cold blue or green prevails, requiring all his brilliancy of
“ touch and truth of effect to make tolerable.”—p. 486—*ibid.*

From the quotations which have been made the reader will be enabled to form no limited idea of Velasquez' genius. The works by that Artist which this country can boast of would perhaps fail to realize those expectations which the words of the writers excite ; and to justify this remark, I will venture only to allude to a few of the known productions of the Spaniard. The pictures attributed to the artist, if superficially viewed, seem to present many marked and striking discrepancies.

“ The Water Seller ” exhibits great depth of shadow contrasted with brilliancy of light. This last is concentrated. It does not pervade the subject ; but the background, being dark, throws out the principal figures. It is painted in liquid body color which is to some extent accumulated. Probably it has never been varnished ; for, though clean, it has that dry and thirsty appearance which the Portrait of

PRINCE CHARLES exhibited when it first came into my possession. The resemblance between what the one was and the other is, is so remarkable, that it gave me, when I saw "The Water Seller," the liveliest conviction that the materials used in both were the same. The touch is evident, and the spectator can see and trace the handling. It is one of those works in which Nature and Art are conjoined. Science is discerned in the general effect, but in the images Nature is portrayed.

In the portrait of Velasquez painted by himself, in the possession of the Earl of Ellesmere, Art more powerfully predominates. This admirable picture is perhaps what we might imagine Sir Thomas Lawrence would have conceived to be the perfection of Rembrandt's peculiar style. It has all the Dutchman's concentration, and wants none of his force: but it is devoid of that coarseness and obvious mannerism always apparent in Rembrandt's portraits. It is one of those things which do not appear like or fitted to be a copy. The tones are tender, yet full and very rich. The shadows are uncommonly broad, and so deep, that at first the aspect is of darkness. They are laid on with a fine mellow brown, and are so wonderfully managed, that, notwithstanding their preponderance, the head soon loses all appearance of heaviness—the beautiful play of reflected lights actually giving to the painting after a little time the contrary aspect. The handling is careful in the ex-

treme; but the effect is free and the spirit so great as to disguise the labor. It is a perfect masterpiece in point of execution; and in those attributes of character and individuality, which give to the Portrait life and mind, seems to be as truthful as reality could make it.

The same Nobleman also possesses a life-size whole-length Portrait of a natural Son of the Duke d' Olivarez, which is in every outward characteristic the very opposite of the Artist's likeness of himself. It abounds in light and color, and the first impression created by it is of glare and weakness, almost approaching to flatness. The colors, which are very pure, are also solid. They are laid on in body, and no glazing is to be detected. As Mrs. Jameson pointed out, the work is not completed—to the boots worn by the figure the artist appears to have done little, and in the hat the absence of finish is clearly perceptible.

In the same style as the last picture is the Portrait of Philip in the Dulwich Gallery. The same distinctness and matter of fact manner is perceptible. All it contains is made clear and evident. It looks like a specimen of "Art made easy." It is at once comprehended. No pictorial license is indulged. The light is distributed. The costume is realized. Nothing is to be mistaken. The colors are pure and scarcely broken. The glazing is very partial, and

no effect beyond that of distinctness seems to have been aimed at. The hand of a great master however is seen in the way which a mean and poor purpose has been treated. The method is objectionable, but having seen how Velasquez painted, when, in his own person, he had no second opinion to consult, no one can conjecture that the portrait of the Spanish King was executed according to the artist's taste. He stooped to rise, and lowered his lofty mind to the level of him who had the power to command. Doing this, much was sacrificed—but still something was preserved. In the easy attitude—the characteristic countenance—the simplicity of the drapery—the balance of the color—the fidelity of the drawing, and the rejection of outline—we acknowledge “the presence of genius.” The freedom of the touch—the total disregard of caution—the absence of any indication of labor—and the ease and spirit of the handling—show that if Velasquez was obliged to quit his lofty sphere, he, even in his fall, could reach no ground on which he should appear devoid of dignity. What Philip ordered that Velasquez did, yet in the deed recorded not his shame, but another's weakness.

The Marquis of Lansdowne owns two Portraits by Velasquez. The heads in these are remarkable for the energy and vigor they display. The tone is very warm and brilliant. The flesh tints are full and transparent. They combine the spirit of the sketch

with the power of the Picture. They are not so mellow and so elaborate as the likeness in the Earl of Ellesmere's collection. They exhibit less study and more dash. They look more bold, being in treatment dissimilar—yet in extraordinary facility and depth of harmony, grasp of character and force of personation, the three can be attributed to the same master.

In the National Gallery there are two Pictures by Velasquez. The Portraits look black and heavy. The composition does not please; and there is nothing in them which would suggest they were the work of him who executed the "Boar Hunt." In this last the glazing is widely distributed, and carried even into the distance. The wonderful foreground group is highly glazed. The middle distance is executed in thin body color, and the method of the artist can be in this portion of the Painting most satisfactorily traced. Every touch is marked. Nothing has been done twice, or after it was once laid in has been subsequently corrected.

Looking back at the works which have been mentioned, from them can be deduced no fixed idea of Velasquez' style. He painted in different manners: and though in his own portrait we may imagine we see that which he most admired, it is impossible to say which he most practised. The mere method therefore will afford little evidence, for he was so

great a proficient that it would appear there was no variety of style which he could not adopt.

Let us however strive to trace some of those personal indications which in every character the Artist would more or less retain, and from which it was next to impossible he should entirely emancipate himself. These probably will be most readily found in those portions of his works which were of secondary importance, because in these the Painter would be more at liberty to indulge his individual taste.

It is well known that the Great Masters have displayed considerable difference in the treatment of drapery. Simplicity, so extreme as to be peculiar, appears to have constituted Velasquez' manner of rendering drapery. He reduced it to the plainest possible form. All appearance of complexity is discarded, and every approach to what is generally signified by detail is rejected. A few folds—so few that when the eye is close to the canvass the surface looks almost devoid or flat—alone are introduced. These however are made to do the work, and, retiring to a little distance, give so grand an effect as leaves no desire more should have been added. A richness of texture is thus produced which is in its simple truth remarkable---and this appears to be attained with so great ease and so little study as to be prominently characteristic of the author.

Let the reader look at the vest of "The Water Seller," and from that turn to the tunic or surtout of the Philip at Dulwich. Then let the eye contemplate the drapery in the whole-length which the Earl of Ellesmere possesses, and without further search the peculiarity of the treatment will be recognized. That peculiarity consists in what I have called simplicity—but what perhaps would be better characterized by a nobler epithet. A breadth and largeness is depicted, which is so far removed from the literal, and yet in its spirit so near to truth, that it would be idle to suppose it could be the every-day work of any ordinary hand. It is of epic stateliness, and bespeaks the prowess of one whom Mr Ford has aptly termed "The Homer of the Spanish School of Painting."

In a trait so well marked we can more readily trace the Master than in any of those particulars which are ordinarily indicated by what is termed "style." Velasquez is said to have had many styles—to have been capable of depicting every variety of subject—and to have adapted himself at will to each. The works which I have seen by this author certainly substantiate that assertion. Knowing to whom the pictures are attributed, a certain similarity can be discerned between the portraits in the possession of the Marquis of Lansdowne, and the likeness of Velasquez, which is the property of the Earl of Ellesmere. We see enough to assure us

the hand which produced the one might have executed the other : but if the works were without a name to instruct us, the signs of authenticity are not so prominent that it would be easy—if indeed it were possible—to trace the author in the three paintings. When however from these we turn to the whole-length of the natural Son of Olivarez, and to the Portrait of Philip at Dulwich, no distant similarity, but the very reverse, is apparent. The outward significations declare so opposite a taste and distinct a manner, that it becomes difficult to believe the Artist is to be seen in such different specimens. A further change is exhibited in the National Gallery, and at Hampton Court another appearance is assumed. Therefore it would be a fruitless labor did we strive to judge Velasquez by the standard we apply to other masters. Not in colour, treatment, or effect, can we with confidence pronounce the Painting his, but by higher attributes must learn to recognize his genius. For grasp of thought and brevity of expression he stands distinguished. He proves his greatness by the rejection of ornament and the refusal to elaborate. Knowing his strength, and aware of his ability to guide it, he by a few touches does that which others would expend their utmost ingenuity to perfect. This is seen perhaps most clearly in his draperies; and there is no proof that any hand save his could have created that remarkable portion of the Portrait of PRINCE CHARLES. The curtain which backs the

figure is characterized by a sense of largeness. It may be the part of a tent—or the corner of some huge standard. It belongs to nothing small or pretty. It is no little piece of tastefully arranged upholstery, put in to catch the eye or display the art. It droops in an easy manner, and was no more elaborated than was needed to represent truth. Grand in the idea of magnitude which it conveys, and powerful in the simplicity it discovers, it carries the mind beyond the canvass, and gives dignity to the image with which it is associated. Apparently it has been executed without labor, for the amount of color bestowed upon it is so small that in one part the ground over which it was painted is barely covered. The folds represented are few and simple. The shadows are broad and well defined, yet delicate and suggestive. The lines are free and graceful, but in places there are introduced touches of playful minuteness which cause it to sparkle, and give to it an appearance of excessive richness. There is here to be seen the proof that Velasquez executed the work, and I have yet to be assured that any hand but his could have produced it.

The Drapery is also remarkable for the colors which compose it, and the use to which they have been put. Red and yellow, each represented in force and light, are not the hues a portrait painter would select to give reality and prominence to the features of his model. It would seem almost im-

possible to make the flesh tint stand forth when thus surrounded by prismatic colors of a nature which appears to be intractable to every treatment—for being representative of the Nation, they could not be falsified or to any perceptible extent subdued; and if left pure, they had a tendency to come forward and overpower the head, to which they ought to be secondary. They seem to admit of no contrast, and as the canvass was to be represented in full day-light, it would appear little aid could be gained from force of shadow.

Genius however out of difficulty creates the very facilities which at first glance there seems to be no hope of gaining, and where success looks desperate there most conspicuously triumphs. Thus the drapery, which, when described, seems most unsuited for the Artist's purpose, is made, despite of light and brilliancy, to support the general effect. It falls into its proper place, and for its employment appears so well adapted, that the spectator does not feel the obstacles which the Artist has surmounted. That Art has been exerted no one can deny, but it has been so artistically concealed that Nature alone is represented. While looking at the head, red and yellow—vermillion and chrome—seem to be the colors best suited and most appropriate to relieve and give emphasis to a portrait. This is wonderful. I have seen no similar proof of daring crowned by such complete success. I know no picture in which the

primary principles of the studio have been so triumphantly defied. Those lines which seem opposed to and at war with harmony or effect—colors which appear to glare and to obtrude—are by Velasquez made to subdue and to retire. They bring forth that which they seem calculated to overlay, and enrich that which they appear capable only of rendering poor. So nicely is this accomplished, with such delicate precision and such consummate skill, that I dare not attempt to describe the process by which it is effected. The method after all is not the point to be observed: the mechanism is not so complicated, or so peculiar as to explain the grandeur of the result. To comprehend how that was attained, we must study not the manner but the mind of the author; we must not pore over the hand-writing of the poet, but we must seek to realize the idea which the words contain.

Velasquez was a poet, and, as such, he not only saw but he sympathized with Nature. The feeling will interpret everything. The artist felt the difference which existed between the animate and the inanimate. He saw in life a force and beauty which the most gorgeous fabrics did not represent. He perceived the space which separated the organized structure from an inorganic texture. This mysterious division he has depicted; and, bright as the Drapery may be, the glory of a living countenance is not lessened by its contiguity. Thus we read more than the

process, for we attain to a knowledge how the apparent difficulty was conquered.

But there also was another power which Velasquez had at his command to consummate his triumph. He could "paint the very air we breathe," says Mr. Ford. Many assert he surpassed Titian in "aëriel perspective," and O'Neil declares the Spaniard exceeded the Great Venetian in "that magic point of art," "the communication of an elastic airiness to the atmosphere of his pictures." This extraordinary ability alone was wanting—and in its enjoyment he had the power which made him superior to every ruler. He could say to his servants "thus far shalt thou advance," or issue his command and force them to retire. Possessed of this charm he ordered red and yellow to take a place for which they seemed unsuited, but into which they went as they had been designed to hold no other station.

"Aërial perspective"—"that magic point of Art"—to the realization of which all the critics agree Velasquez was most excellent, is perhaps exhibited to perfection in the distance. Here is light and action. A little drama is portrayed. Each figure introduced is fraught with purpose. All is clear and vigorous. Such a scene has in it the very qualities that most tend to leap into the foreground and distract the mind.

Other artists have made war the background of their portraits; but, when doing this, they have made the cannon pour forth such smoke—so thick, black, and solid—as would become the sooty exhalation of some colossal coal-fed furnace. The heavens are made murky, and the strife is depicted in the clouds, which, for effect, are represented dark with rage. The imagination must supply the rest. One or two diminutive objects, barely indicated, are introduced to symbolize the contending hosts.

Such is the ordinary method of portraying a distant battle, and it cannot be denied but it gives prominence and strength to the figure of the hero. Yet obviously it is a license only to be justified by the effect which it produces. It is not to be defended by any reference to truth or Nature. A painter's liberty or an artist's trick, it at most is no more than warranted by custom or sanctioned by success. He however who could "paint the very air we breathe" as if in scorn refused to accept of license. Velasquez would avail himself of no privilege to outrage Nature. Therefore when delineating the vapour of destruction he made it to ascend in light and graceful wreaths. He did not darken heaven or overshadow earth because the pigmy was engaged in mortal discord. He knew the sun would shine as brightly on the skulking murderer as on the sleeping babe, and so he represents the distant war, *carrying* in the broadest light of day. An incident of a *startling*

ling character is in force expressed ; and being the only incident represented on the canvass, how greatly therefore must be its tendency to draw attention from that which ought to engross the spectator's thought. Genius however has reduced all to order. The sense of distance is realized with such magical fidelity, that the mind feels its influence, and the eye calmly views the strife which is so remote.

In the battle may be traced the evidence of the Picture's authenticity. It is executed in a style which bears so decided a resemblance to that of the "Water Seller," and so marked a likeness to the middle distance of the "Boar Hunt" as renders the hand of Velasquez plain. The spirit—the certainty of touch—the directness and singleness of purpose which it discovers—point to the artist who alone could have produced it. More thickly painted than the nearer objects, the eye can in it follow the brush. We see how freely all has been created and can study the much which so little labor has called into existence. Dashed off rather than painted in—expressed rather than defined—it addresses the mind more than it charms the eye ; and takes its place as a suggestion that gives dignity to the image to which it is entirely subordinate.

The grandeur of the principal figure causes it to preponderate over and to tame down the glare and

bustle which surround it. The Prince is portrayed clad in polished steel; and from the brilliancy of the armour nothing has been detracted. It glitters and reflects the concentrated rays of noon. The play of light and variety of tint introduced are infinite. This portion of the Picture is more nearly finished than any other part. In it I can trace the deep harmonious tones and firm but liquid touch which gives to the likeness of the Artist in the Earl of Ellesmere's Gallery such peculiar beauty. Making due allowance for greater leisure and difference of subject, the handling is the same. In each alike, the tints melt into one another. The strong reflected lights, rich with color yet subdued in tone, in both are recognized.

I have seen no Armour worthy to be compared with this—none that was so solid yet so effulgent. The author however has not permitted its lustre to detract from the head of the figure, which, spite of the vividness of all about it, is so treated that the eye is insensibly led to and fixed upon the face. A gaudy drapery, a light and active distance, and a brilliant garb, are made the means of strengthening and bringing out the principal object of the Painting, which we should imagine could not have been otherwise than thrown back and smothered by the glory which encircles it. So far however from that being the case, the countenance is superior to all, and even gives to the accessories a character they do

not in themselves contain. The expression of the face is tranquil, and the sentiment of the Picture is repose. The ensign of war—the presence of battle, and the hero's polished garb—gaud and glitter—splendour and strife—by the magician's wand are turned into the representatives of simplicity and peace. The face not only expresses the character of the PRINCE, but it gives character to all which the Picture contains. This is the more extraordinary, since no obvious artifice has been employed to induce such an effect. The spectator does not see how it has been done—he only feels it has been accomplished.

The secret of such power is not to be found in the peculiarity of the pigments, or the novelty of their combinations. It is not to be discovered in the broadness of the effect. The colors are no other than what the palette usually displays, and in their use the absence rather than the obtrusion of contrast is exhibited. Trick there is none—nothing to betray design—and no indication of labor or of mystery. It is a verity, legibly written by a master hand, and hence its unity. The whole has been conceived as one idea, and truth, not art, makes all to harmonize.

The reader will perceive how exquisitely this treatment accords with the historical character of CHARLES. The fashion of his day made the PRINCE choose to be depicted as a hero. Genius however,

with prophetic penetration, in the features saw a mind adapted rather to wear a mitre than a crown. The painter as by inspiration read the soul of him whose taste he had no power to dispute. He gave to the eye the form, but on that he stamped the spirit which he might not in shape declare. Seeming to desert his office he then most proved how deeply he revered it.

I have seen no Portrait of CHARLES which presents so favorable and at the same time so decided an ideal. In the countenance is expressed the virtue and the failings of the Monarch. A physiognomist by studying the face might write the character of the man, and prognosticate the fortune of the future King. In the largeness of its truth the likeness is more than historic—it is biographical. The complaisance of the features and the fulness of the complexion denote the too sanguine temperament—that fatal trait which induced the Monarch to listen to every hope—blinded him to prudence—and being himself by it deceived, led him to betray his dearest friends. The ease and softness of the countenance bespeak the love of pleasure and the refinement by which the unhappy Sovereign was distinguished. The full and liquid eyes, calmly resting beneath the high and expanded forehead, indicate the contemplative and theoretical disposition of the man who was always quick to conceive and ever ready to suggest. We see the mind that never was without

a plan, and, even on the scaffold, bowed the neck in hope. The inward strength which lent lustre to the death, and in misfortune towered more than in success, is plainly to be read in those full and gleaming eyes which the Artist to enforce the grandest trait in Charles's character has designedly deepened. The bushy brow portrays the spirit, which conjoined to the other indications would explain the temper, that rarely breaking forth in acts of severity, yet in its approach to sternness often showed its power in pride, and frequently in obstinacy. Capable of resolution—ready to plot—quick to hope and inwardly supported—we see the brightest side of Charles's character. His failings are excused, his errors palliated, and even the guilt of his inconstancy is pleaded for. He looks the image which might walk to martyrdom, and suggests the being who could court the doom. Something to love, and much to admire, is in this view presented : but over all predominates that fatal inactivity and incapacity for action which ultimately lost a Kingdom and brought a Monarch to the block. The repose which is impressed upon the figure, and imparted to every object that surrounds it, tells how accurately Velasquez read the mind and in the features saw the indications of the soul. The PRINCE would be a hero, and so in every outward attribute has the Artist represented him : but over all he threw the ideal—that charm of truth—which in its influence declared more than shape could signify.

When we consider the nature of the work, called, by the father-in-law of the Artist, "a sketch," and, reflecting upon this perceive that Velasquez probably never saw his model more than once or twice, and then not long, the insight into character exhibited is most extraordinary. This peculiar faculty, so powerfully expressed, raises Velasquez' genius far above that of any painter who has ever lived. The Portrait stands alone, as a proof of what the human intellect can by intuition accomplish.

Some persons might be inclined to think the possessor of the Picture has exaggerated its merits. A sense of prudence, not to allude to any higher feeling, would teach me the folly of so doing. My position alone would induce me to suppress any opinion which would seem to be conjectural. They who have seen the Picture will remember all that I have pointed out, and many no doubt will think I might, with greater zeal and at greater length, have expatiated on such a theme. It is not however my desire to employ a single word which will not bear deliberate repetition. I wish not to delude those, who, not having seen the Portrait, cannot ascertain the correctness of my remarks, but I write intentionally to those, who, having considered the Painting, are in a position to examine the accuracy of my assertions.

Everybody knows that in a portrait the face

should be the principal object; but had the rule not been declared, assuredly this work had established it.

The eye of the spectator is insensibly led to the contemplation of the countenance, and from it the attention cannot escape. On that the mind is fixed: and when the character of the accessories is considered, it does appear marvellous that such should be the case. I have spared no pains in endeavouring to discover by what means this effect has been produced. My labor has not to my own satisfaction been successful. Something approaching to a solution is afforded by one of those terse remarks with which Mr. Ford's work abounds. Speaking of Velasquez, the author of the "Hand-book for Spain" observes, "he husbanded his whites," and certainly the Portrait of PRINCE CHARLES contains evidence of the truth of the remark; for though there are many touches which look like, do duty for white, and by the places in which they are seen suggest that white has been employed, yet, on inspection, the purest parts seem to have been toned, and I am not confident that a particle of absolute white could be pointed out upon the canvass. This circumstance may explain something, but it will not satisfactorily account for all.

The head is painted with a force which overpowers every other object. The colors are peculiarly brilliant, indeed so ideal is the Portrait, that it is per-

haps carried a little beyond the mortal, exhibiting a brightness which would not be out of place in the representation of divinity. The carnations are perhaps more blooming than accords with very strict notions of manly beauty : but while in tint and delicacy they approach to feminine loveliness, they are, by the prominence of the features, the largeness of the drawing, and the decision of the shadows, prevented from degenerating into any semblance of prettiness. The countenance of Charles was somewhat huge in its proportions, and hence it admitted of a license which, had the features been small, or less conspicuously formed, would have destroyed the character of the likeness. Of every advantage the artist has designedly availed himself, and had he been permitted to finish the work it is impossible to say how far he might have altered its appearance.

I however rejoice that the Picture has reached us in its present state ; and had I the power I would will no change. The tints are not real, but they suggest reality ; and, though fanciful, they do not convey any idea that does not accord with Nature. Here we see the intent to flatter. However complimentary the description of cotemporary writers may be to the personal appearance of the PRINCE, it is difficult to believe he realized the image which Velasquez has portrayed. The circumstances under which the Portrait was executed will account for much of this intentional exaltation. The Painter of

a Court so polished as that of Spain was at the period would conceive all to be a duty which was accordant with politeness. The Heir to a Throne and the Suitor of a Princess, in the character of a Knight-errant became almost the hero of a Romance; and the Artist who was called upon to delineate him was necessitated in a great measure to render the representation in such a manner as would suggest the imaginative attributes with which the original was invested. CHARLES probably gave some directions, and these the Painter may have improved upon. The PRINCE was then in the bloom of manhood, for Dr. Bandinel informs me that when in the following year CHARLES courted Henrietta Maria he was "then in his prime." A recent journey, the influence of a warm climate, and the effect of continued diversion, may have lent a glow to his complexion, which under ordinary circumstances, it did not exhibit. Certainly none of the portraits by Vandyck corroborate the treatment which is here seen; but when the Monarch sat to Sir Anthony the troubles had commenced—youth had departed—and anxiety, with increasing years, may be supposed to have destroyed the freshness which accompanied the flush of manhood.

History would account for the face of a Monarch, whose throne was a stool of contention and whose reign was a wrangle, growing pale and sallow. Yet in addition to political reasons, there was a

natural cause which alone would have produced such a change. Before Vandyck settled in England, the King was visited with that disease which is characterized by the virulence of the eruption through which it passes from the body.

“The King took the infection of the *Small Pox*, to the great
 “grief of the *Subjects* in general, and because many had
 “suffered extremely in that Sickness, the *Pulpits, Prayers,*
 “and *Private Devotions* of all good and well-affected People,
 “were frequently offered to the Divine Majesty, who in mercy
 “soon restored him to health again, without any marks or
 “blemish of usual *Spots* to others in the like Sickness.”—See
 “*A Compleat History of the Life and Raigne of King*
 “*Charles, from his Cradle to his Grave, collected and written*
 “*by William Sanderson, Esq.*” folio, London, 1658, page 178.

The attack no doubt was mild, but however gentle may have been its character, the disorder could not but have produced some effect. The “usual spots” may not have remained, but the complexion may have been, and in all probability was thickened, though the Author, who could see no defect in Charles’s character, may not have thought proper to note any “blemish” on his person.

As a piece of Painting, simply considered, without any reference to the individual for whom it was intended, the head is very beautiful. Being delineated in full proportion, it gives dignity and weight to the figure of him whose youth might

be opposed to abstract ideas of Majesty. The intellectual aspect was thereby increased, and by this an opportunity was created for enlarging other attributes.

The richness and life-like brilliancy of the flesh cannot fail to be remarked. The carnations are so powerful that I have seen no work in which they have been equalled; yet it seems strange that while they have this effect the eye in vain attempts to discover any peculiarity in the colors, or the manner in which they have been employed. Ordinary pigments, by some subtle contrast too delicate to explain, are made to realize a most extraordinary effect. When at a little distance from the Picture, the spectator concludes the face is highly glazed and elaborately stippled. So ripe and vivid are its tints, so clear and soft its shadows, that we cannot attribute the result to simple color and ordinary handling. Yet drawing near, the supposition ends! Solid color, never pure but always toned, has been employed, with great breadth of pencil; and little glazing, save in the latest touches, can be discovered. The colors have been used in body, but evidently in a very liquid state. Softness has thereby been gained without the expenditure of much time or labor. The face indeed is the most rapidly painted portion of the whole Picture. The tones have been blended while they were yet moist; and hence they melt into one another with that exquisite idea of finish which they suggest. The manner in which the countenance is produced

shows that it must have been a work of speed, since, had the colors been permitted to dry, the process would of necessity have been changed. The face appears to have been completed at a single sitting, for the method adopted would display any emendations had they been made—and none can be discovered.

For depth, harmony, richness, and conception, the Portrait of the PRINCE certainly is a wonderful performance; and it seems almost impossible that these important qualities should be present in a work which occupied the author so short a time. There, however, they exist, and no one having sight can deny their reality. The liquid nature of the color, which, though used in body, was so thin as to approach in some measure to glazing, permits us to conjecture whence the force was gained. Velasquez' countrymen would seem to have delighted in this mode of employing their material, which was not peculiar to one artist but common to a Nation. Thus Mr. Ford tells us in a note, "Spanish pictures ought never to be much cleaned: they are often thinly painted *de primero mano*."

The caution conveyed made me very particular in my requests when I entrusted the work to the care of Mr. Anthony. Guided by Mr. Ford's observation, I saw how thin the paint was upon the face, and I am obliged to the gentleman who re-

moved the dirt from the surface that he strictly complied with my wishes. No rubbing has been employed; and in certain parts from which the stain could not be brought away without it, the proof can be seen under the varnish. Small portions of dirt, so minute as not to interfere with the general effect, are to be detected, and the painting is therefore uninjured by the process to which it has been submitted. The extreme thinness of the color no doubt lends to the head much of the beauty which it exhibits. The reader will remember the observation quoted from Sir David Wilkie—"Velasquez is a surprising fellow! Still he would gain, and indeed does gain, when he glazes his pictures"—for though the colors are not absolutely transparent, yet because of their thinness they have that effect, and, without being glazed, look like glazing. Hence their force and also their brilliancy.

The employment of such material likewise allowed of speed: for, as the reader will discover in the translation from Pacheco's work, a sitting of three hours was esteemed to be an extraordinary stretch of Royal condescension. Charles, who liked, as we may conclude from Vandyck's Portraits of that Monarch, thinness of color, would probably require Velasquez to adopt the method he has exemplified. The painter was equally necessitated to use every means favorable to dispatch, and, as Wilkie reports, he could do this without difficulty.—he does at

once what we do by repeated and repeated touches" —which assertion every portion of my Picture illustrates.

Velasquez however was peculiar for the employment of his greys. "To those accustomed to the glowing tints of Titian and Rubens, his tones appear at first to be cold, his greys almost green." This remark is not fully borne out in the Portrait of PRINCE CHARLES; but as that work was executed under peculiar circumstances and never finished, it would not be surprising if every attribute of the author were not prominent in it. Nevertheless something may be seen to justify the observation.

The face of a Portrait is chiefly executed while the original is present, but other parts are worked at while the Artist is alone, and often are perfected from the study of separate models. The hands, after their general character had been caught, would admit of being thus treated, and upon these, in my picture, a grey tone, which in certain lights has a very decided green cast, cannot be overlooked. The left hand more especially exhibits this evidence of Velasquez' manner. Many persons have at first objected to it as cold, but it quickly loses that appearance and falls into its proper place, the greys only causing it slightly to retire, and preventing it from being a spot of light, where, as such, it would have been injurious.

Inquiry therefore, no matter in what direction it may be pursued, leads in every instance to one of the two points which assert the authenticity of this Picture: either it teaches us to see the circumstances under which it was produced, or it shows us the Artist who produced it. The relative of Velasquez terms the work "*a sketch*," but it is a sketch by one who *did not draw on paper*. That it is an unfinished work there can be no doubt. A very slight attention will discover it has never been completed, although it *realizes* so much and comes so near in its effect to perfection.

Every person may not possess the power to recognize the signs of haste, but the fact does not rest singly on the presence of such proofs. Omission shows the Artist was not permitted to complete his labor:—one of the supports to the Globe is wanting, and a large portion of the middle distance is evidently laid in simply with an eye to effect. A great mass of shadow is so thrown in as to be suggestive of something, but at the same time is left in that state which is rather indicative than representative. It wants elaboration to give it definite meaning, for now it stands only the indication of an intent which has never been carried out. These signs denote "*the sketch*," and do not allow us to misinterpret the meaning of Pacheco when he made use of the word "*bosquexo*."

The omissions to which I have alluded require to be sought for, inasmuch as they occur in places from which the eye is by the general treatment diverted. They are perfectly immaterial so far as they affect the value of the Painting—or perhaps they give to it additional importance by substantiating the accounts which have come down to us. The defects however are more trivial, and considerably fewer, than the language made use of by writers would lead the reader to anticipate. English authors speak very decisively as to the Portrait having been a Sketch, but they do not explain the sense they attribute to the word, which therefore is left ambiguous, to be construed according to the meaning which the imagination of the reader may attach to it. The English authors however at best convey no more than second-hand information, and their assertions consequently come to us liable to all those suspicions which are inseparable from translation. The Spanish writers are the only real and valuable authorities to which we can with security refer. Probably the literature of Spain bearing on this question may contain facts which, on account of the absence of curiosity—attention not having been directed to the point—have hitherto escaped notice. I regret that my education did not allow me to consult the originals concerning which I was naturally anxious. The learning and research of J. Willimott, Esq. has however enabled me to supply the deficiency which my ignorance of the Spanish tongue did

not empower me to correct. The kindness and liberality of that gentleman, who, with unexpected generosity, on hearing of the difficulty in which I was placed, offered to look into the works at the British Museum, and to ascertain whether in them was contained any allusion to the Velasquez Portrait of PRINCE CHARLES, enables me to gratify the reader and render this portion of the subject complete.

Vincencio Carducho in his "Dialogos de la Pintura," Madrid, 1633, pp. 150-166, merely speaks of the Prince being in Madrid, of his being a great amateur of Paintings, and that Don Geronimo Furez y Muniz made Charles a present of eight Pictures, &c.

Ant. Palomino, in his "Museo Pittorico," Madrid, 1715-24, in the account given of Velasquez, does not make any mention of the Prince of Wales."

Juan Cean Bermudez, in his "Diccionario de las Bellas Artes," Madrid, 1800, repeats Carducho's statement in the article on "Furez y Muniz." In the Life of Velasquez he narrates that the Prince of Wales, when in Madrid, commanded the Artist to paint his Portrait, which, although it was commenced, Velasquez was not able to finish, on account of the haste with which Charles quitted the Spanish Capital on the 9th of September, in the year 1623.

F. Quilliet, in "Dictionnaire des Peintres Espagnols," Paris, 1816, p. 371, repeats the statement given by Bermudez.

Every reference made to sources entitled to respect corroborates the authenticity of the work—and though the condition of the Portrait may be more pure and fresh than we might expect to see it in a Painting executed more than two centuries ago, still there is in this circumstance no ground for suspicion. Let any person walk through a Gallery and observe the pictures even of greater age. Some will have faded, others will have changed—but there will also be seen a few in which the tints are so vivid that they appear to have been recently laid on. Nothing is more uncertain than the effect which time shall produce upon a work of Art; and no one therefore can or should attempt to form an opinion upon supposed proofs of that kind. The appearances of antiquity are to be quickly and easily imitated; and a look of age can be given to a Picture in a few hours. All such evidence is therefore likely to mislead, and the absence or presence of such testimony deserves no regard.

The Portrait of PRINCE CHARLES does appear almost new, and there are circumstances which will in some measure account for its presenting that aspect. The Picture, when I obtained it, not having been varnished, was consequently free from the filthy

yellow stain which works of equal age generally exhibit. That it should have passed through various hands and have remained in that condition is a little extraordinary. Such however is the fact, which I can only explain by the circumstance of its merit not having been appreciated. The dry state of the surface, upon which dirt had been permitted to accumulate, may have concealed its beauties, though this was not necessary in order that a Picture by Velasquez should be despised. That artist has, by persons anxious to possess and commissioned to collect, been looked upon with contempt. The French when in Spain exported many fine specimens by the Native Masters, but the works of Velasquez they esteemed too poor to recompense the trouble of transportation. They took what they pleased, yet of the greatest genius they made no account, and Velasquez' talent was left to adorn the country of his birth. The inflated taste which pronounced Shakespeare a barbarian saw no beauty in the productions of one who was fitted to illustrate the Dramatist. A kindred spirit actuated both those ornaments of their respective nations. They were so alike that the two appear to have shared one mind. France was in her conceit superior to both; and the judgment which could condemn the one was certain not to approve the other. The classic pride which influenced the the Emperor's Generals to reject Velasquez we must also remember was strong in England up to a very recent date, as the history of Shakespeare's Plays

will fully demonstrate—and against its supercilious bigotry and prejudicial power the voice of Nature was capable of awakening no emotion. Velasquez spoke to the present. The critic thought all crude and coarse that was not uttered in the language of the past. Pedantry in its inanity ever turns its worship to the dead. Genius, impetuous with life, looks towards the future. So did Velasquez, who, though centuries have passed over his tomb, is yet a living influence. Reflecting Nature, his pictures address the modern heart, and England, whose school of Painting has been by critics denounced for being meanly natural, sees in the Spaniard the realization of her ideal.

“ For *truth* and life-conferring *power* he carries everything before him, and is by far the greatest Painter of the so-called *naturalist* school : hence the sympathy between him and our artists of whose style he was the anticipation.”

Thus spoke Mr. Ford when the works of the Spaniard were before him ; and Sir David Wilkie, while contemplating the artistic glory of Madrid, expressed the same idea.

“ We appear as if identified with him ; and while I am in the two Galleries at the Museum half filled with his works, I almost fancy myself among English Pictures.”

Who that has seen the Portrait of PRINCE CHARLES has failed to note its modern aspect and its English look ? Was not the fear it might be “ a fabrication ”

the natural consequence of its authenticity? It does not seem the product of a foreign and a former School; but this very dissimilarity, on enquiry, proves to be conclusive evidence of what it really is, and, claiming it for modern England, we acknowledge it to be the work of ancient Spain.

The genuine character of the Picture created an unwillingness to recognize it for the thing it really is; but I am happy in being able to add that many persons who have resided at Madrid, and possess fine taste for art, were not deceived by that appearance which could hardly fail to provoke suspicion in those who were unacquainted with the Spanish Master. Gentlemen who have had much experience and are known to be excellent judges of Painting assured me they could see the author in the work. These opinions confirmed my own wild notion, and to the generosity of those gentlemen I am greatly indebted. The confidence with which they spoke, and the sympathy they expressed, supported me in a trial, the further prosecution of which not unfrequently appeared to be hopeless. By slow degrees assurance came, and with it accumulated the evidence which ultimately changed surmise into belief.

Among the persons who condescended to listen favorably to my statements were the Misses Strickland, whose familiarity with the history of the period and high appreciation of artistic worth en-

couraged me to persevere, and gave important assistance to my labors. Such kind and unmerited sympathy accorded at a time when I was oppressed by doubt and exposed to imputation cannot be forgotten; and I trust the accomplished ladies will pardon this public acknowledgment which is made only in a spirit of the humblest gratitude.

Individual testimony, however gratifying to my feelings, and however satisfactory to my mind, nevertheless may be to the reader inconclusive. One of English birth it may be thought could hardly retain so firm an impression as should leave no room for doubt. The conviction, sincere and decisive, was open to reasonable question when pronounced by those who spoke from memory. That long acquaintance and habitual sight, which few Spaniards even could boast of, a stranger wanted, and therefore might, depending on recollection, be misled. Fortune however at length unexpectedly granted all I could desire, and proved how accurate was the judgment which had pronounced the name of him who produced the work.

On Friday the eleventh of June the room in which the Portrait is exhibited was honored by the presence of His Royal Highness the Condé de Montemolin, attended by some members of his Court. I was most anxious to hear all that should be said, knowing that, to the Prince, and to those by whom he

was accompanied, Velasquez must be as the common things which without thought are at a glance determined. I was afraid the peculiar circumstances which had originated the Picture might conceal the author, or so far disguise his hand as to render recognition dubious. From such a personage, mere acquiescence or cold approval, would shake to the foundation the structure I had raised—and doubt expressed, or denial uttered, would crumble all my hopes to dust. The occasion was to me one of painful interest. The intention of the visit having been intimated, a friend suggested that the Public should be excluded from the Exhibition on that afternoon, to prevent a hasty verdict or loose opinion being generally circulated, and made use of by the persons who had shown a disposition to depreciate the Picture. I must confess that at first I lent to the suggestion ; but looking back upon the proofs which I had gained, and reflecting that hitherto I had from principle relied on truth and been successful, I rejected the proposal, and resolved not to resort to subterfuge or secrecy. I determined that to all it should be open—that if I were deceived my delusion might be dispelled. With this decision my confidence returned. Velasquez was no ordinary man whose works leave no impression on the mind—and the Prince, devoted to the love of Spain, was not likely to overlook anything which recalled his country's glory.

Well; the Royal Visitors arrived, and fully did the issue reward me for the course I had adopted. His Highness having attentively surveyed the Portrait was pleased to express himself much gratified, adding, he entertained no doubt as to the Author, whom he pronounced to be Velasquez. This gracious confirmation was more than ratified by Don Juan de Montenegro, Equerry in attendance on the Condé. That gentleman condescended to converse with me on the subject, and he certainly impressed me with the conviction that he knew more of Velasquez than any person whom I had hitherto been permitted to address. Speaking of the Picture, he said he plainly saw Velasquez in the work, telling me probably I could not detect everything which to him a long familiarity had made conspicuous. He asked me if I saw anything extraordinary in the white collar about the Prince's neck, adding that the loose and feathery touches which produce the effect of embroidery around the edge were very characteristic. He was pleased to inform me he could perceive the Author in the back-ground and in the drapery, but more especially in the right eye and in the hands, which last he said were more full and not disjointed as they were too frequently represented by Vandyck.

After having staid more than an hour, and repeatedly avowed his conviction that Velasquez was the author of the Portrait, His Royal Highness

departed. Of the artistic merit of the Painting the Condé spoke in the highest terms, and all his attendants individually confirmed the opinion of the Prince.

That nothing might be wanting to render complete the pleasure this occasion afforded me, no sooner had the Royal Visitor left the place than a stranger who had been present during the stay of the Condé de Montemolin advanced, and telling me he had for some time been resident at Madrid, said he was able to confirm everything which had been expressed. He also added there was in the skies painted by Velasquez a peculiar pinky cast which he had never observed in those painted by any other master. This tint he said was so particular that it was not to be mistaken, and he saw it in the Picture then before him.

That which needed no confirmation was thus unexpectedly confirmed; and if more were required, surely it might be found in the repeated inquiries made by noblemen and gentlemen of the highest rank and most exalted taste concerning "the price" of the Painting. To those inquiries I have ever made but one reply—"The Picture was not for Sale;"—and the reader will excuse me if I take this opportunity of publicly announcing my intention to retain it in my possession. It has to me a value which to no other person it could possibly possess.

The manner in which I procured it was extraordinary—the means which have enabled me to establish it are no less curious. I have labored hard and suffered something to make the world appreciate its worth. My feelings and my pride render the object dear to me. To possess such a Painting had long been my wish, and, could I part with this, it is not in the fortune of a life to discover such another. Humble as I am, I cannot help acknowledging a sense of triumph when I look back upon the history of this work and reflect how strange have been the many incidents connected with its recovery.

There surely is not another Picture concerning which could be related such a tale. There certainly exists no Portrait about which there hangs so high and strong an interest. For History and for Art it equally has charms. If it had its origin in Romance, so also have its adventures been romantic. The facts which join to establish its authenticity appear like some wild fiction, save only that, so numerous and so direct, the author who should elaborate such a plot might be thought to have overwrought his fable. So many incidents bearing to one point would look surcharged in a fictitious narrative, and, overbuilt, the purpose would be top-heavy and fall down. There certainly has been more adduced than without the warranty of truth a sane man would bring forward. Many of the proofs

may seem fine or thin, but when joined together they form a chain which reason vainly strives to break.

By Casting back the eye upon the variety of evidence, the reader will perceive that of each kind it is full and satisfactory. In the instance of a Picture this is remarkable. Not a few of the finest Paintings are attributed to authors upon the grounds of some tradition or conjecture drawn from a single passage that admits of many significations. Often a Painting's authenticity is founded solely on report, and very frequently it is based upon mere opinion. The places in which such works are not unseldom found—the treatment to which they are generally subjected—and the accidents to which they are commonly exposed—in the majority of cases of this kind cause such proofs as can be obtained to be loose and most unsatisfactory. Concerning the Paintings by Velasquez, there is ever much dispute. I am unwilling to allude to works in the possession of private individuals, but I may venture to cite an instance from Dr. Waagen's book. Describing the Collection at Castle Howard, that learned Critic says—

“ The Portraits of two Children, in elegant dresses, said to be
 “ a young Duke of Parma and his Dwarf ; and ascribed to
 “ Correggio. In my opinion, according to the conception,
 “ colouring, and treatment, an admirable Picture by Velasquez !”

Vol. III. p. 205.

Then every one has heard of the debate upon the "Boar Hunt" in the National Gallery; and a gentleman in whose judgment I repose the greatest confidence has assured me the Portraits (Philip and Mary) there exhibited as the work of Velasquez are "vile libels !"

It becomes therefore no easy task to speak with certainty on such a topic; and when the delicate nature of the proof to be expected is considered, it is surprising so much of a conclusive kind can be adduced in favor of a Painting which had for centuries been unobserved, and was till recently considered to be lost. In whatever direction however evidence has been sought, there it has been found; and in every instance it has been seen to bear straight to the point. The facts are not of that sort which can be displaced or easily distorted. Throw them up or fling them round and yet they return into their places, showing the positions they alone are suited to occupy. Seek to test them and it will be found they from inquiry receive only further corroboration. Thus, if it should be asked why I allude to History, or why the Earl of Fife was silent on that subject?—the Preface to that Nobleman's Catalogue affords the ready answer :—

"My chief object with regard to my Portraits was to ascertain
 "the person represented, the Artist, the Date, and the Con-
 "nection of the Person with different Families; leaving, in
 "general, the character and transactions to be gathered from
 "History and Biography."—See *Preface to Fife Catalogue*.

Then, supposing it should be asked why the Earl should be possessed of this particular Painting? If the taste of the Nobleman be not a sufficient answer, History affords the information which will supply a motive. "The Historical Genealogy of the Royal House of Stuarts," by the Rev. Mark Noble, F. A. S. at page 297, states

"Charles, born at Dumfirling, Nov. 9, 1600; created Duke of Albany, Marquis of Ormond, Earl of Armanoch. He was entrusted to the care of Lord Fife, President of the Session."

Here there is found not only reason why the Earl should be solicitous to possess, but sufficient ground to justify some conjecture as to the causes which aided him in obtaining possession of the work. A family honor was associated with the infancy of Charles the First, whose resemblance therefore would not be indifferent to the descendants of that Prince's Guardian.

There is only one supposition opposed to those deductions drawn from History that deserves to be noticed. The lover depicted as became the wooer it is only reasonable should present his likeness to the object of his love. This natural inference had led to the opinion that the Portrait ought to be sought for in Spain; yet it must be remembered that the negotiation was not attended with success. The treaty being broken off, there was a course pointed out which the subjoined paragraphs will show was not on the occasion unobserved:—

“ He presented her with a necklace of pearls of inestimable value,
“ which was returned on the breaking off of the match.”

“ At *St. Andero* Cardinal *Zapata* delivered to his Highness a
“ packet of letters sealed up, in which the Prince, when he
“ opened it, found all the letters written by him to the Infanta
“ folded up and sealed as he sent them.”

*Oldmixon's "History of England during the Reigns of
the Royal House of Stuart," folio, 1730, p. 63.*

Therefore it matters not in what way the History of the Picture is traced; there appears to be no second opinion sanctioned by it. So also if the style of the work be investigated, or the peculiarities which it presents be criticised, still the result is the same. When the PRINCE commanded Velasquez to portray his image, CHARLES no doubt selected the costume, fixed the attitude, and gave directions as to the manner in which it should be executed. These are seen to belong rather to the patron than to the artist—but the *ideal* is to be attributed to the painter. The hurry of the departure allowed of no alteration being made in this last and most important effect; but probably it did not please him whose character it too faithfully suggested. Persons generally admire those qualities they do not display, there being in all men a disposition to estimate most highly the virtues which they are most deficient in. Charles though embroiled during his reign exhibited no genius for war. His disposition was disputative rather than belligerent; but even therefore he may have loved to contemplate the image of the hero,

and have wished to graft that character upon his own. A desire of this sort, which, favorably regarded, should be considered as an acknowledgment of imperfection, is too frequently confounded with and viewed as the evidence of vanity. CHARLES, in his anxiety to witness an heroic conception of himself, may have seen reason to think poorly of the work, which, surrounded by the attributes of war, was yet impressed by the sentiment of peace. The Royal judgment would influence the opinion of the time, and therefore, beyond those powerful motives connected with the Spanish Match, we can perceive personal reasons why the Portrait should have been cast aside and destined to neglect.

The History is clear and the Pedigree is plain. Where facts are absent, the space is never vacant, but conjecture, so strong as leaves the reason confident, more than supplies the void. There are however but few and unimportant gaps of that kind to be filled; and probably now that the subject has been mooted even these narrow chinks will speedily be closed. Almost every day brings to light something to corroborate the genuine character of the Painting. The want of to-day the morrow has frequently gratified; and even while I have been writing this Pamphlet, I have more than once had cause to stop the press, to introduce some piece of evidence, which accident, or more often the kindness of friends, has placed before me. Proofs thus

accumulate; and it is most strange that all the information I receive tends one way. It is odd I should have nothing to disprove or reconcile; and it seems curious that no one should have brought forward any circumstance calculated to cast a doubt upon the facts to which I have appealed. Reviewing the statement herein contained, I could almost have wished there had been some objection to refute or some assertion to counteract; for now, the narrative being so clear and strong in every point, I am not without fear there may be persons who will therefore regard it with suspicion, thinking it one-sided or made-up.

Foreseeing how natural it was that misgiving of the kind alluded to should arise, I have been cautious to advance nothing on my individual testimony. All I may be supposed to testify is either indirectly or directly fortified by the testimony of numerous persons, or by circumstances over which it was not possible I could have any control. In the position which I hold in reference to the Portrait, I decline to ask for credence. Let my statements be suspected and my inferences doubted—let all I have advanced be rejected—still there remain the facts which cannot be overthrown, and the evidence of various parties who can have no interest in untruth. That evidence will hereafter, in all probability, be yet further enlarged, for only on the 28th of last July I received the following letter which supplies

perhaps the single chasm in the Pedigree, and makes out the only circumstance that in the foregoing history might be thought to rest upon assumption.

“ Dear Sir,

“ I have great pleasure in informing you that Mr. Wilson, of Welbeck-street, Cavendish Square, has been to see the Portrait, and recognized it as having seen it at Mr. Marshall's in Gerrard-street, hanging up in the front parlour with two others, one on each side. I have seen Mr. Yates, senior, of 13, Old Bond-street, who perfectly recollects seeing the Portrait of Charles at Mr. Spackman's in Gerrard-street—both gentlemen speaking positively.

“ Yours faithfully,
T. F. MESNARD.”

The writer of this letter is the person now engaged in exhibiting the Picture. It was he who discovered the Fife Catalogue, without which the authenticity of the Portrait could not have been established—and to his zeal and intelligence in this affair I am much indebted.

With this I shall conclude; for though what has been said might be enlarged upon, I am not aware that any point of interest has been overlooked. Did I add more, I fear I should exhaust the patience of the reader, whose endurance probably I have presumed to tax at too great a length. He however who has followed me throughout the narrative will perceive how clearly the facts make out the case, and, without the aid of argument, substantiate the title of the work. Upon these facts I am content to

rest my claims made on behalf of the PORTRAIT of PRINCE CHARLES. To lay them before the Public I have undertaken the task of authorship, and now the work is nearly completed I fear lest my unskilfulness should defeat the object I have in view. The liberality of the reader must pardon the defects of manner, and excuse that want of grace, which I am unable to supply. Candour will see the matter and forbear to criticize the words in which it is expressed. Generosity will judge the evidence and forgive the rudeness of the witness by whom it is conveyed. My language may not be correct. My phraseology may not be proper. My ideas may not be plain. I acknowledge my unfitness to appear in print—but the Public in a pamphlet of this kind will only seek for truth, and not expect to meet the charms of authorship. To make known whatever information I possessed was the purpose I had in view when I took up my pen. To place the reader in my own position as regarded the facts which attribute the Picture to Velasquez was the object I desired when I began to write. So far as I am able I have fulfilled that task, and, nothing being concealed or exaggerated, others can now pronounce upon the Painting even more confidently than I may myself assert—it is the LONG-LOST PORTRAIT OF PRINCE CHARLES.

V E L A S Q U E Z.

TRANSLATED FROM THE SPANISH OF PACHECO,

BY H. C. VIZER, ESQ.

Translator of Languages to Lloyd's.

VELASQUEZ.

Diego de Silva Velasquez, my Son-in-law, holds, and justly so, the third place, to whom, after five years' education and instruction, I gave my daughter in marriage, induced thereto by the rectitude of his conduct, the purity of his morals, and his great talents, and from the high expectations I entertained of his natural abilities and transcendant genius. And as the honor of being the Master is far greater than that of being the Father in-law, it is perfectly justifiable to expose the audacity of those who have been desirous to arrogate to themselves this honor, thus depriving me of the glory of my declining years. I do not deem it any demerit for the Master to be surpassed by the Pupil (having declared in fact that he is not greater) but Leonardo da Vinci did not suffer by having Raphael as a Pupil, nor Jorge de Castelfranco by having Titian as his, nor Plato by having Aristotle as his Disciple, for it did not deprive him of the title of "the divine." This is written not so much with the view of lauding the party in question (which will be done in another place) as to enhance the noble Art of Painting; and more especially in gratitude and homage to His Catholic Majesty our Great Monarch Philip the 4th, whom may the Almighty protect for an infinity of years, for through his munificence it has received and still continues to receive so many favors.

Desirous therefore of beholding the Escorial, he left Seville for Madrid about the month of April in the year 1622. He was very well received and most kindly treated by the Brothers Don Luis and Don Mechior del Alcazar, and particularly so by Dⁿ Juan de Fonseca, Vice-Groom of his Majesty's Bed-Chamber (a great admirer of his paintings). and at my request he painted a portrait of Don Luis Gongora, which was highly commended at Madrid, but at that time he

had not an opportunity of painting portraits of their Majesties, although it was solicited. In the year 1623 he was invited by the said Don Juan (by order of the Count Duke), was lodged and entertained at his house, was fêted and waited upon, and he painted his portrait. A Son of the Count of Penaranda, Lord Chamberlain to the Cardinal Infante, took it to the palace that night, and in the course of an hour, all the Courtiers at the palace, the Infantes, and the King himself came to visit him, which was the greatest honor he received. He was commanded to paint the portrait of the Infante, but he deemed it more advisable to paint that of His Majesty first, although it could not be done so expeditiously in consequence of His Majesty's numerous occupations; still it was completed on the 30th of August, 1623, to the satisfaction His Majesty, of the Infantes, and of the Count Duke, who affirmed that until then the portrait of the King had never been taken—the whole Court being of the same opinion. In the mean time he also took a sketch of the PRINCE OF WALES, who presented him with one hundred Crowns."

His Excellency the Count Duke in his first interview stimulated him to exertions for the honor of the Country, promising that he alone should paint the Portrait of His Majesty and the other Portraits that would be required. He commanded him to remove to Madrid, and issued the Letters Patent for his appointment on the last day of October, in the year 1623, with a salary attached of twenty ducats per month, exclusive of payment for his pictures, with medical attendance and medicine in addition; and being taken ill, the Count Duke, by order of His Majesty, sent the King's physician to attend him. Subsequently having finished an equestrian Portrait of His Majesty, taken entirely from nature even to the landscape, by his command it was placed in the main street in front of St. Philip's, to the admiration of the whole Court, and envy of other Artists, to which I bear testimony. Very animated verses were addressed to him on this subject. His Majesty ordered him to be presented with three hundred ducats, towards his expenses, and granted him besides a pension of three hundred more, to sanction his receiving which His Holiness Pope Urban VIII. conceded his dispensation in the year 1626. In

addition to this an abode in the house appointed for the residence of persons belonging to the King's household, worth two hundred ducats a-year, was graciously conferred upon him.

Lastly he painted a large picture, "The Unexpected Expulsion of the Moors," containing a Portrait of Philip III. in competition with three of the King's painters, and having surpassed them all, in the opinion of the judges appointed by His Majesty ; viz. the Marquis Juan Batista Crecencio, of the Order of St. James, and Friar Juan Batista Marno, of the Order of St. Dominick, both great connoisseurs in painting ; he was most graciously pleased to confer upon him an honorable appointment in the Palace, that of "Gentleman Usher of the King's Privy Chamber with the salary thereto attached ; yet not satisfied with this further mark of his favor he added the allowance granted to Gentlemen of the Bed-chamber, namely, twelve rials per diem for his rations, besides other incidental emoluments in order to meet his expenses.

And in compliance with the anxious wish he entertained of seeing Italy and its splendid works of Art, His Majesty having frequently promised this and even urged him, in fulfilment of his royal word graciously granted him permission, and allowed him for the expenses of his journey four hundred ducats in silver, ordering besides that he should be paid his salary for two years in advance. And on taking leave of the Count Duke, the latter presented him with two hundred ducats in gold, a silver medal bearing the Portrait of the King, and numerous recommendatory letters.

By command of His Majesty, he left Madrid in company with the Marquis Espinola, embarked at Barcelona on St. Lawrence's day in the year 1629, proceeded to Venice and lodged at the Spanish Ambassador's, who paid him marked attention, and received him at his own table : and in consequence of the then existing disturbances, whenever he went out to view the city, he sent attendants with him for his protection—subsequently (quitting that scene of disquietude) he proceeded from Venice to Rome by way of Ferrara, where Cardinal

Saquete, who had been Nuncio in Spain, was at that time Governor, whom he visited for the purpose of delivering letters and to "kiss hands," (omitting the delivery of those to another Cardinal.) His Excellency received him very kindly, urgently importuning him, for the time he might remain there, to fix his abode at his Palace, and to be his guest at table. He modestly excused himself under the plea that he did not take his meals at the customary hours, but nevertheless if his Excellency the Cardinal insisted upon it he would obey, and deviate from his usual habits; the Cardinal therefore gave instructions to a Spanish gentleman present, to pay him every attention and to furnish him and his servant with apartments, and desired that he might be served with the same dishes as were prepared for His Excellency's table, and likewise gave instructions to shew him every thing that was worthy of note in the City. He remained there two days, and when he went, the evening prior to his departure, to take leave of the Cardinal, he was seated in conversation for upwards of three hours, upon a variety of topics. And orders were given to the gentlemen in attendance upon him to provide horses for the next day and accompany him sixteen miles to a place called Cento, where he remained but a short time, but was exceedingly well treated, and after taking leave of his guide he proceeded on his journey to Rome by way of "Nostra Signora di Loretto," and Bologna, but did not stop, either to deliver letters to Cardinal Barberini or to Cardinal Espada.

At Rome he remained a year, was treated with marked distinction by Cardinal Barberini, the Nephew of the Pope, by whose command he was lodged and entertained in the Palace of the Vatican—the keys of some paintings were confided to him, the chief of them painted "al fresco" above the tapestry by Frederico Zuccherò, the subjects being from Sacred History, and amongst others "Moses before Pharaoh" carved by Cornelio. He left the Vatican from its being inconveniently situated and that he might not be so lonely, contenting himself with orders being given to the guards to permit his entering whenever he wished, that he might sketch from the "Last Judgment," by Michael Angelo, and from the paintings of Raphael d'Urbino, and there he spent many days with considerable advantage to himself.

Subsequently on seeing the Palace, or Vineyard of the Medici, situate in "La Trinidad del Monte," and the place appearing to him to be very suitable for study and residence during the summer, being the highest and most airy part of Rome, besides containing most splendid Antique Statues to copy from, he begged Count Monterey, the Spanish Ambassador to have the goodness to solicit the Florentine Ambassador to permit him to have apartments there, and although it was requisite previously to communicate with the Duke, still this was conceded to him, and he remained there upwards of two months, until some attacks of Tertian Ague compelled him to move lower down to the neighbourhood of the Count's residence; who on those days when he was indisposed, paid him very great attention, sent his own physician to attend him, and medicines at his own cost, ordering also, whatever he might desire should be prepared for him at his palace, making him besides numerous cadeaux of sweetmeats and frequently sending to enquire after his health.

In addition to other studies, he painted at Rome, a celebrated portrait of himself, the admiration of all good judges, and to the honor of the Art. I have it in my possession.

He determined upon returning to Spain in consequence of the absolute necessity for so doing from his prolonged absence, and he took advantage of the return of the Queen of Hungary to present himself to his Majesty.

He returned to Madrid after the absence of one year and a half, arriving there about the commencement of the year 1631. He was exceedingly well received by the Count Duke, who ordered him immediately to proceed to kiss the hand of his Majesty, and humbly to thank him for the gracious favor conferred upon him in not having allowed his (the King's) Portrait to be taken by any other Artist, and for having reserved to him the honor of painting the Portrait of the Prince, which he punctually performed, and his Majesty was highly delighted at his arrival. The liberality and distinction with which he is treated by so great a Monarch is almost incredible. He has an

Atelier appropriated to him in the Gallery of the Palace, and his Majesty a key of it, and a seat therein, that he may see him painting at various intervals, almost every day. But what exceeds all other favors is, that when he painted his Majesty's Equestrian Portrait, he was honored by a sitting of three hours' duration, and was completely astonished at so much patience and condescension. Yet the Royal benignity did not stop at even these numerous gracious acts of favor, for in seven years his Majesty conferred upon his Father three Secretaryships in this City, each worth 1,000 ducats per annum, and upon himself within two years he has conferred the office of "Keeper of the Robes," and this year (1638) that of "Assistant Gentleman of the Bed-chamber," honoring him with the insignia of "the Key,"—an office usually conferred upon Knights of Orders only; and from the care and punctuality with which he daily endeavours to improve himself in the service of his Majesty, we anticipate advantageous results to the improvement of the Art by which he has acquired it, and consequently the acquisition of the further favors and rewards due to his transcendent genius, which, without any doubt, if engaged in any other science, would not have reached the high estimation it is now held in.

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